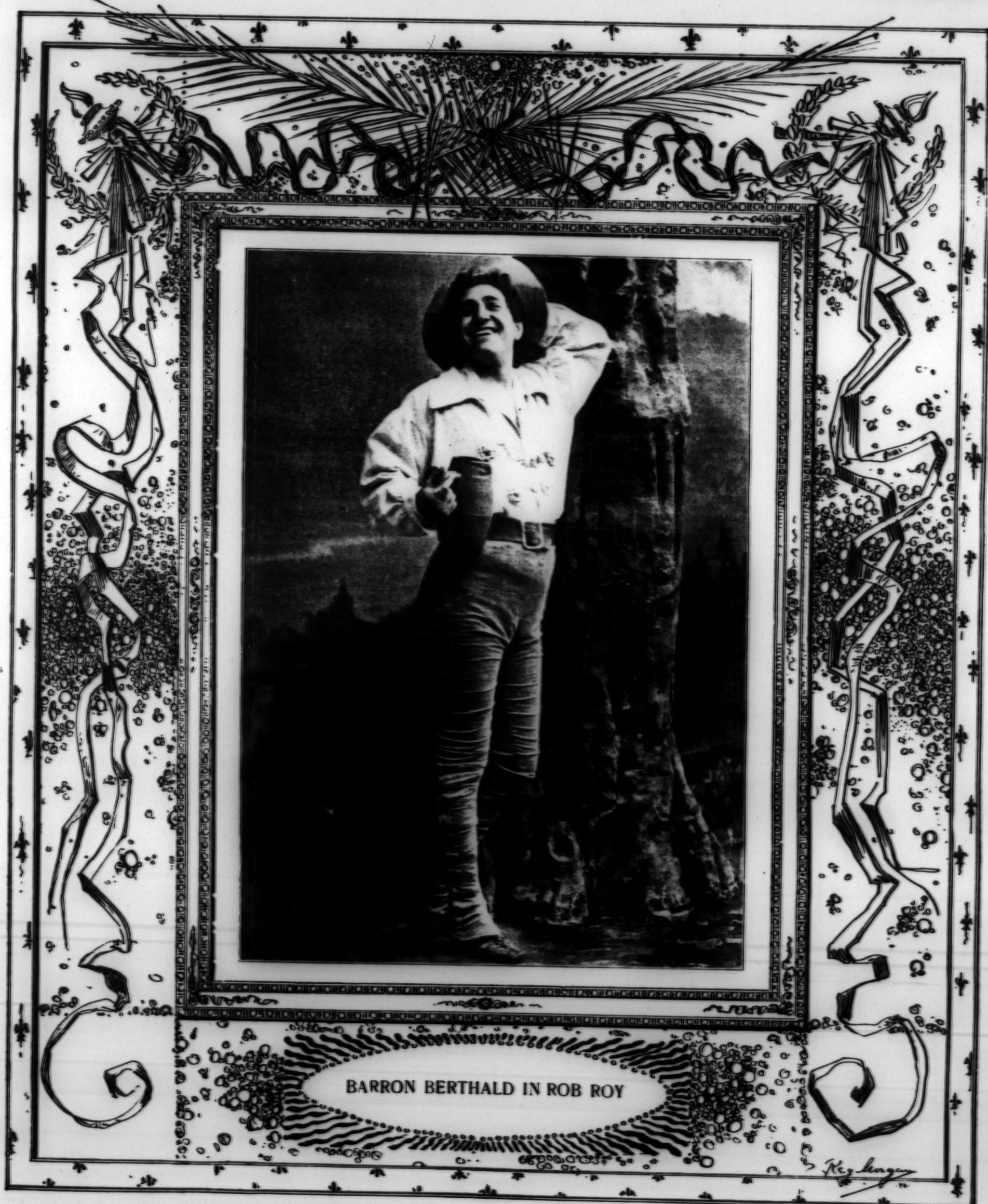


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MIRROR INTERVIEWS.



From a photograph by Sargent.

Charles W. Coulcock.

On April 26 Charles W. Coulcock will celebrate his eightieth birthday. He has been a well-known actor to three generations of theatregoers, but is best known to the present generation as the personator of Dunstan Kirke, having appeared in various Hazel Kirke companies all over the country ever since he made a pronounced hit in the part when Hazel Kirke was produced at the Madison Square Theatre in 1880. The record of his career is set forth in the following interview:

"Where were you born?"
"I was born in Long Acre, London, on April 26, 1815. That's a long time ago, isn't it? My father was a composer. He died when I was four years of age, and my grandmother, who was very fond of me, took me to her home. At eleven I returned to the home of my mother, who had remarried. My stepfather was John S. Pickford, a master carpenter and builder. During the day I kept the men's time in his shop, and learned the rudiments of the carpentry trade. Up to that time I had been attending the London High School, and I continued my education by attending school in the evening. One of my aunts objected to my being made a carpenter, and got friends to take me into a silk warehouse in Newgate street, London."

"How did you happen to adopt a stage career?"

"When I was about sixteen I saw Macready play Werner, and from that time on I cherished an ardent longing to go on the stage. My grandmother was very much opposed to my becoming an actor, so I gave up the idea until after her death, which occurred when I was twenty-one. I gained some experience in appearing before an audience by speaking in an elocution class before two or three hundred people at the Aldersgate Institute. My first step towards getting on the stage was to induce an actor I knew to present me to William Oxberry, who was managing Sadler's Wells Theatre. By promising to invest ten pounds in tickets I was allowed to perpetrate the character of Othello for the benefit of a Mr. Burton, an actor in hard luck. The warehousemen attended the performance and applauded everything I did. 'I was billed as Mr. Fortescue. His first appearance in London.' There was a Hebraic individual in the audience who seemed puzzled to know why I should be the recipient of so much applause. At every outburst of applause he would look round in wonderment. At last after a terrific round he could contain himself no longer, and said loud enough for the entire audience to hear him: 'She's help me God, I don't see it!' Poor fellow! of course he couldn't. It wasn't there! The enthusiasm was purely complimentary. After the performance my friends were waiting for me at the stage door. They took me up into a large room of the Sir Hugh Middleton Tavern, presented me with fifty pounds, and drew up resolutions requesting me to make the stage my profession."

"And you followed their advice?"

"Yes, but it wasn't so easy to follow. I went to the dramatic agents, and waited and waited for three long months. My fifty pounds were nearly gone. Then I wrote to one of the agents that if he could procure me an immediate engagement I would give him two pounds. That tempted him. The next post brought a note asking me to call. I paid the two pounds and accepted an engagement to join Rogers' strolling company at Farnham in Surrey. My salary was to be fifteen shillings a week, but all I received was a few shillings now and then during the entire three months I remained with the company. After that I was six months with Jackman's company, where I appeared in leading roles of the acting drama. While acting at Bicester I fell in love with a prepossessing young lady, the daughter of a grocer. The grocer and his wife approved of me, but were afraid to let their daughter be subjected to the vicissitudes of an actor's life. I was so much in love that I determined to give up the stage. I accordingly returned to London and obtained a situation in a large linen house. While in London I became a member of a dramatic club founded by Barnard Gregory, editor of *The Satirist*. The club first played The Merchant of Venice at the St. James's Theatre. Gregory played Shylock, and I appeared as Antonio. Afterwards I played Iago with the club at Drury Lane, and Petruccio and other characters at the Italian Opera House. This half-way return to the stage rekindled my old love for acting. Meanwhile I suppose the grocer's daughter discovered that my love for her had waned proportionately and one fine day she sent back all my letters."

"Were you heartbroken?"

"No. I simply determined to go back to stage work at the first opportunity, and I did."

"How old were you at that time?"

"About twenty-six. I first secured an engagement with a stock company at Gravesend. The year following I went to Bath, where I supported John Vandenhoff. About this time I was married at Bristol. My wife's maiden name was Louisa Smith. Three of our children died as infants. My daughter Eliza died over twenty years ago, and my wife died in 1877. My son Sydney is a stage-carpenter. I make my home with him in New York, and I just dote on my little grandchild."

"Where did you act after your Bath engagement?"

"From Bath I went to Southampton for two seasons. Then followed two seasons at Edinburgh, where I acted Summer and Winter. The work was arduous. Many a night I sat up to study a new role. Sometimes I had to wrap towels moistened with vinegar around my head

to keep me awake. The change of bill was so frequent that at the end of my engagement I was up in all the leading parts. After that I was engaged to play leading business in a large theatre in Glasgow that Prof. Anderson the Wizard of the North was managing. I had only been there two weeks when the theatre burned down. Accordingly I accepted an offer to play leading business at Birmingham, and opened there on boxing night, December 26, 1845, as Sir Giles Overreach in *A New Way to Pay Old Debts*. The Theatre Royal at Birmingham and the Theatre Royal at Liverpool were then both under the management of M. H. Simpson. I remained as leading man at Birmingham and Liverpool for four years. During that time I acted with all the stars of the day including Macready, John Vandenhoff, Charles Kean, Madame Vestris, Buckstone, Webster, Charlotte Cushman, Ellen Tree, Madame Celeste, Charles Mathews, Fanny Kemble, and many others. While at Birmingham Macready made overtures for me to join his company at the Princess's Theatre in London. I replied that I would accept nothing but leading business. He wrote me on one occasion that Charles Kean wanted me to play the first actor in Hamlet before the Queen, and I very ungraciously sent him word that when I went to Windsor to play in Hamlet before the Queen my part would be The Prince of Denmark. The next time that Macready wanted me was when Webster engaged him in 1849 for the Haymarket. Webster wrote me that I was to play Iago to Macready's Othello, but I declined the flattering request that Charlotte Cushman had engaged me to go with her to America.

"Where did you make your American debut?"

"At the old Broadway Theatre on Oct. 8, 1849, under the management of E. A. Marshall. I played the title-role in *The Stranger*, supporting Miss Cushman as Mrs. Haller. After playing for a month in New York, I appeared with Miss Cushman at Philadelphia, Boston, New Orleans, and other cities. On our return to New York I supported her during her engagement at the Astor Place Theatre, after which she returned to England. I was satisfied by this time that I should like to live in America, and sent for my wife and family."

"Where did you act the following season?"

"I secured an engagement as leading man with Marshall for his Walnut Street Theatre in Philadelphia, and opened there in August in 1850 as *La Dame aux Camélias*. I remained in Philadelphia for four seasons. During my second season Madame Celeste played an engagement there in her new play, *The Willow Copse*. I had often played with Madame Celeste in the old country, and she told me the part of Luke Fielding would suit me exactly, and it did. At the end of the performance there was a great call, and I led Madame Vestris in front of the curtain, but instead of acknowledging the applause herself she presented me to the audience. After we got off she told me in the wings that *The Willow Copse* ought to be mine, and gave me permission to copy the manuscript. That's how the piece came into my possession. During the vacation at the end of the season I played in *The Willow Copse* as a star, filling successful engagements of three weeks each both in New York and Albany."

"But you returned to the Walnut at the opening of the regular season?"

"Yes, I continued to be a member of the Walnut Street company. During the season of 1851-52, Foster, of the Pittsburgh Theatre, invited me to go to Pittsburgh, as Gustave Brooke was taken ill, and couldn't fill his engagement. I obtained Marshall's consent to this arrangement, and opened at Pittsburgh as *Richelieu*. The second night I appeared as Sir Giles Overreach. The *Willow Copse* was put on for the third night, and ran to crowded houses for the rest of the week. I then determined to go starring as soon as possible, but it was two years before I cut myself off from stock companies. I then went out with a repertoire, consisting of *The Willow Copse*, *Hamlet*, *Richard III*, *Othello*, *Richelieu*, and a number of other stock plays.

"How long did you continue starring?"

"Until 1857, when the panic took place. As there was no money to be made on the road, I accepted an offer from Laura Keene, and joined her company in New York, opening as *Luke Fielding* in September, 1858. The company included Laura Keene, Joseph Jefferson, Ned Sothern, William Rufus Blake, and Milnes Levick. I played Louis XI. and other prominent roles. After reading *Our American Cousin* to the company, Burnett, the stage manager, asked me whether I preferred to play Murcott or Coyle. Like Sothern and other members of the company I at first declined to play in the piece at all, but Laura Keene persuaded us to reconsider the matter, and so I played Abel Murcott. To our great astonishment the piece ran for three months, which was a wonderful run at that time."

"Where did you act after that?"

"The following season I accepted a stock engagement with John E. Owens for his Gaiety Theatre in New Orleans, opening there in November, 1859. Among the members of the company were Ned Sothern, Charlotte Thompson, Sarah Stevens, Polly Marshall, and other excellent artists. After filling the New Orleans engagement I went on the road again with my own company. My daughter had become an actress, and played with me in most of my pieces up to the time of her death in 1872."

"Tell me how you happened to be cast for the character of Dunstan Kirke?"

"Why, it came about in this way. I came to New York and accepted an offer from Steele Mackaye to play in his piece called *Won at Last*, which was produced in a small theatre on the site of the present Madison Square. I afterwards went on the road in *Won at Last*. This led to my engagement to play the role of Dunstan Kirke. It was originally intended to open the new Madison Square Theatre in October, 1859, but the blasting for the sinking stage took longer than was expected. The company was sent on the road, and *The Iron Will*, which was to have been the opening piece in New York, was accordingly first presented at Providence, Baltimore, Philadelphia, and elsewhere. But the piece didn't make money, and we were ordered in. We laid off for two weeks, during which time some alterations were made in the play. It was then presented at the Madison Square Theatre in February, 1860, under the title of *Hazel Kirke*. The opening night drew a crowded house, but there was a lamentable falling off on the second night. Business kept getting worse and worse for the first two weeks, and *Masks and Faces* was put in rehearsal. One night Steele Mackaye came to my dressing room and said exultingly, 'There's five dollars more in the house to-night than last night.' The next night he exclaimed in great glee, 'There's five dollars more even than last night.' I told him that it wouldn't surprise me if the play would be a success after all. Well, you know all about its unprecedented run. I played *Dunstan Kirke* 25 consecutive times in New York, and afterward for five years on the road."

"To what do you attribute the great success of the play?"

"I attribute it to the fact that it possesses the

one touch of nature that makes the whole world kin. It tells a simple dramatic story in a simple but effective manner."

"Did you feel annoyed at the way you were burlesqued as the old miller in *Adonis*?"

"Annoyed? Not a bit of it! George Howard, who played the part of the old miller in *Adonis* once approached me apologetically, and said he hoped I'd forgive him. I said: 'Do you get paid for doing it, George?' 'Oh yes,' said he. I replied: 'Go on, my boy, and while they do that, make as much fun of me as you please!'"

"Were you not in the cast of *Saints and Sinners*?"

"Yes, I played in that piece at the Madison Square and afterward when it was sent en tour."

"What have you been doing recently?"

"I was with Effie Ellsler in *Hazel Kirke* for three seasons. I played Colonel Preston in Alabama at the Madison Square for three weeks while J. H. Stoddard was filling an engagement at Washington. At the beginning of the present season I appeared for six weeks in A. M. Palmer's production of *New Blood* at Chicago. After that I filled a six weeks' engagement in *Humanity* in Boston and Providence. I resigned before the company came to New York because I was suffering from a painful attack of rheumatism."

"There is no truth, is there, in the rumor that you were going to the *Forrest Home*?"

"No, sir, none whatever. I'm still open to an engagement."

The friends of Mr. Coulcock have tendered him a benefit which is to take place at the Broadway Theatre on May 7, when *The Rivals* will be presented by a star cast, including Joseph Jefferson as Bob Acres, Nat Goodwin as Sir Lucius O'Trigger, W. H. Crane as Captain Absolute, Sol Smith Russell as David, and Mrs. John Drew as Mrs. Malaprop. It is to be hoped that the house will be packed in honor of this sterling veteran.

A. E. B.

BARRON BERTHALD.

Barron Berthald, the young tenor who but a year ago was comparatively unknown on the American stage, is to-day placed by critics in the front rank of opera singers in this country.

Mr. Berthald's personation of Prince Charles in *Rob Roy* commanded immediate recognition both of press and public in New York and other cities. It is said that before the production of this opera, Reginald de Koven, the composer, remarked: "There will be some pleasing surprises in the singing of the company, especially in that of Berthald, who has done remarkable work."

After the first night of the opera, the New York *Star* said: "A manly stage tenor deserves a paragraph all to himself. Barron Berthald shall have it. It is true that he was a Prince Charles with an accent, but he sang so well and acted so manfully that that little anachronism in his speech was soon forgotten."

Mr. Berthald next sang in the West with continuous success. He was highly praised in Minneapolis. His success in St. Louis last summer was notable, he appearing in both grand and comic opera to the same degree of favor. Mr. Berthald has sung *Lohengrin* as well as *Angé Pitou* in *Madame Angot* to notable appreciation. He has a repertoire of sixty-five operas, including all the popular modern works, and this can be said of few artists of his age. Several important offers made to Mr. Berthald during this season testify to his rapidly-growing popularity, but he is to remain under Mr. Whitney's management for another season. A picture of Mr. Berthald appears on the first page this week.

Mr. Berthald distinguished himself in Boston last Tuesday night in a way worthy of note. He was appearing in that city in *Rob Roy*. The German Opera company was appearing at the Boston Theatre, the bill of the latter organization for that night being *Lohengrin*. Herr Rothmuller, of the Opera company, had been announced for the title-role of the opera named, but was suddenly taken ill. Mr. Damrosch at first had recourse to Herr Alvary for the part, but this singer, through some misunderstanding, failed to appear. An immense audience was about to be dismissed when Mr. Berthald was thought of. Mr. Whitney consented to his appearance with the German company, and Mr. Berthald hurriedly went to the Boston Theatre and without rehearsal appeared as *Lohengrin* with great success. He has not appeared in the part in two years, but the ease and smoothness with which he acquitted himself surprised and delighted the audience, which gave him a warm welcome.

HARRIGAN WANTS NO BENEFIT.

Shortly after the death of Edward Harrigan's son and the closing of Harrigan's Theatre, it was reported that a benefit would be tendered the popular actor.

"I have heard rumors to that effect," said Mr. Harrigan, yesterday, "although no one has spoken to me on the subject directly. I wish to say, however, that I would not accept a benefit, for I do not need one. The arrangements I have made with Richard Mansfield as to my theatre are perfectly satisfactory in every way. There are plenty of actors who do need benefits, and if any are proposed I want to say that I am willing to do all I can to make them a success."

COLONEL SINK NOT HELD.

The examination of Colonel William E. Sinn for an alleged assault upon ticket speculator Philip Rosenbaum in Brooklyn last week was held last Tuesday. Rosenbaum testified that Colonel Sinn kept following him around in front of the theatre and shoved him violently several times. Colonel Sinn said that he simply put his hands gently on the shoulder of the speculator and protested against his obstructing the approach to the theatre. Justice Tighe dismissed the complaint.

A JULIUS CAESAR PRODUCTION.

Julius Caesar is to be produced at the Girard Avenue Theatre, Philadelphia, on April 15, for a two-weeks' run. Emily Righ will play Portia; John T. Malone; Mark Antony; Frederick Paulding, Cassius; and Joseph Holland, Brutus.

GOSSIP OF THE TOWN.



The accompanying picture is from a late photograph of Agnes Herndon, who has not been seen in this city for two years, but who has been very successful on the road. Miss Herndon plays in *La Belle Marie*, or *A Woman's Revenge*, a drama she has used for five seasons, and also in her new drama, *Married, Not Mated*. Miss Herndon will play an engagement at the Grand Opera House next week under the management of Albert A. Andruss, appearing in the plays named. She will be supported during this engagement by Albert A. Andruss, Myron Lessingwell, Ernest Allen, J. S. Hamersley, Thomas Moran, Louise Galloway, Marie Curtis and others.

It is said that somebody is writing an opera about Trilby.

J. Charles Davis will have a benefit at the Fifth Avenue Theatre on April 21.

Robert Downing will produce among other new pieces next season one called *The Narragansett*, in which he will play the part of an Indian.

The Brooklyn *Eagle* praised William Courtney for his work in that city in *The District Attorney*.

Engel Sumner played the leading part in *The Fast Mail* in Brooklyn last week upon short notice and with success.

The Asbury Park *Daily Press*, with a metropolitan journalistic imagination, tells of the finding of two great diamonds on the beach at that resort the other day by Willard Lee and Emily Stowe, of The Two Sisters company. Mr. Lee explains that they were theatrical diamonds.

Eileen Desmond and her son, the latter a student at Notre Dame College, are visiting Senator Crumpacker at La Porte, Ind.

William H. Maxwell has signed with The Old Homestead for a fifty weeks' engagement. He says the rumor circulated as to his marriage is erroneous.

Gladys Wallis will open her second starring tour at McVicker's Theatre, Chicago, on Aug. 26, when she will begin a two weeks' engagement at that house.

Lawrence Hanley has been engaged to play Swengali in one of W. A. Brady's *Trilby* companies.

S. L. Pixley, manager of A. V. Pearson's White Squadron company, writes from Kansas City that business in the West is fair, and denying the rumor that this organization had stranded.

Charles Frohman announces that he has booked a tour of John-a-Dreams for next season that will extend as far as California.

An admirably written and beautifully illustrated article, reviewing the present dramatic season, appears under Harry P. Mawson's signature in the *Peterson Magazine* for April.

Will E. Atkinson and wife are resting in Boone, Ia.

The *Fatal Card* will go to the Academy of Music on April 29 for the rest of the season.

James K. Keane and Alice C. Keane will open their Spring tour at the Star Theatre, Providence, R. I., on April 15.

The *Elixir of Life* closed at Bloomington, Ill., on March 27. Manager Misemer will take out this piece next season, and retain John A. Leach, P. Jay Smith, May E. Cunard, and Catherine Carr of this season's company.

William McClelland, of the Hoss and Hoss company, has retired temporarily on account of ill-health.

President Cleveland, Secretary Gresham, and a large party of official personages occupied boxes at the first performance of *Beerbohm Tree* in Washington last week.

The Kansas theatre managers met

AT THE THEATRES.

Broadway.—Aladdin, Jr.

Spectacular extravaganza. Book by J. Cheever Goodwin; Music by W. H. Batchelor, W. F. Glover, and Jessie Williams. Produced April 8.

Aladdin, Jr.	Anna Boyd
Chee Kee	Frankie M. Raymond
Badrulahoudar	Allene Crater
Widow Bohea	Ada Deaves
Oolong	Irene Verona
Ki Yi	J. W. Herbert
Chow Chow	John E. Cain
Ahanazar	Henry Norman
Crabro	John J. Burke
Pansy Mulcahy	Charles Turner
Lily Mulcahy	John E. Murphy
Lucifer	David Abrahams
Genii of the Lamp	Albert Froom
Ti Tee Fru Tee	L. Easton
Lee Tel Lee	Mary Thorne
Da See Gur Lee	Jonie Shilders
Poo See Wee Lo	Nellie Lynch
Spirit of the Ring	Bessie Pope

David Henderson, who has in recent years distinguished himself as a producer of extravaganza, made his latest effort, *Aladdin, Jr.*, known to New York at the Broadway Theatre on Monday night. In Chicago, where this piece first saw the light last June, Mr. Henderson is regarded as the most eminent contriver of this sort of entertainment in this country, and there are few who, having seen his former efforts and taken account of this, his latest, will come to dispute his position at the head of managers who work in this field.

The original tale of the lad and his wonderful lamp, familiar to all readers, seems a really small purpose in the stage spectacle presented. We see an *Aladdin* of Chinese habit, who meets a wizard, *Ahanazar*, and is led by him to the mystic cave of the lamp to be confined for a century, but who is rescued by the genii of the ring, and overcoming the wicked wizard is made the enjoyer of fabulous treasures.

The piece is in four acts, showing the grand Square in Peking, with the exterior of the royal baths; the exterior and the interior of the mystic cave; the interior of the laundry of the Widow Bohea, mother of the fortunate lad; the gardens of the imperial palace; and a palace on the banks of the Nile. In the third act is seen "the cascade of the golden grotto and the resort of the silver storks," where is described the amber bazaar, one of the finest features of the show. In the last act a barbaric pageant is unfolded, and the final scene is one of transformation called "the birth of the bird erly."

The spectator is compensated for any lack in the story by the surprises—scenic and of performance—that are disclosed in the production. Symmetries of happening are lost sight of in entertaining details that please one or another sense of the person who finds pleasure in such displays. The music, the comicalities, the dancing and the succeeding pictorial illusions combine to make an entertainment quite unique in its way.

The company is quite up to the standard of the material things in the production. John J. Burke, the comedian about whom so much has been said, is amusingly original. He veils very clever action under a rigid and somewhat hard "style," and makes points when least expected. His make-up is a grotesque combination of the Chinese and the Celtic, and even his moments of repose have laughs in them.

Anna Boyd is a vigorous and lively *Aladdin*; Ada Deaves is a very droll widow Bohea; Henry Norman is a good figure of a serio-comic magician; J. W. Herbert is entertaining as the emperor; and David Abrahams, as Lucifer, the cat, furnishes no small part of the fun. The minor parts are well taken, there being some unusually pretty girls in several of them, notably Allene Crater, Irene Verona, and Frankie M. Raymond, and the show of fair ones among the figurantes is larger than usually seen.

The scenery alone, with its novelties of ideas and its beauties of execution, is worth a study. It is from Frederick Dangerfield's studio. *The Mirror* has heretofore detailed the hands that have had other parts in the production.

The audience on Monday night was large, and it indicated a successful run of the extravaganza in this city.

Daly's.—The Honeymoon.

John Tobin's comedy, rearranged by Augustin Daly, in four acts. Produced April 5.

The Duke Aranza	Frank Worthing
Count Montalban	Sidney Herbert
Captain Rolando	George Clarke
Ralthasar	William Owen
Jaques	James Lewis
Mr. Lampedo	Charles Leclercq
Lopez	William Sampson
Campillo	Thomas Bridgland
Pedro	Mr. Shepherd
Olmedo	Mr. Whernock
Julianna	Ada Rehan
Violante	Maxine Elliott
Zamora	Percy Haswell
The Hostess	Mrs. G. H. Gilbert
The Wife of Lopez	Jeanne Vorhees

The changes of bill at Daly's Theatre, illustrating at once the varieties of an enterprising management and the quick appreciation of occasional failure in venture, have led to many pleasing experiences this season, and one of the most notable of these was a presentation last Friday evening at this theatre for the first time of John Tobin's comedy, *The Honeymoon*, rearranged by Mr. Daly with his usual theatrical tact.

It is really a pleasure, in these days of an almost riotous materialism both in the moody phases of the drama and those that make for merriment, to turn from the realistic shows of frailty and foible and fad to the amusing pictures of life afforded even by so artificial and imitative a comedy as *The Honeymoon*. For while such a play may want the varieties of the commonplace that characterizes so many contemporary comedies, it still embodies in its pretentious dialogue and its archaic atmosphere the elemental impulses of life that are so frequently grasped at uncertainly in the average modern play. Its personages do not speak and act as we are accustomed to hear and see persons speak and act, but the integrity of their motives is recognized at once. And the always potent glamour of a remote period is here enforced effectively.

The traditions of this old play are woven with the achievements of distinguished players of its own and subsequent times. But there are so few now living who can verify any of these achievements that it is safe to assume the perfect adequacy of its general representation at Daly's.

The chief figure, that of Julianna, finds an admirable exponent in Miss Rehan. As the play itself is one reflective of the main motifs of *The Taming of the Shrew*, so the character of Julianna borrows its main features from that of Katherine. Julianna of course lacks the breadth and the dignities of the Shakespearean vixen, but she furnishes more of the petty yet amusing detail of forwardness and shows a homelier devotion in her hour of submission. And it is a tribute to Miss Rehan's artistic instinct and accomplishment to say that she in no way parallels her former personation, but gives to Julianna a distinct and individual personality most pleasing. In fact, her Julianna will stand out as one of the happiest and most carefully elaborated pictures

in the gallery of heroines that she has endowed with an original life.

Next to Miss Rehan's success in this play must be noted that of James Lewis as the mock Duke. His is a perfect picture of that type of comedy. It is extravagant in nothing, and it fairly crackles.

Frank Worthing makes a well-looking Duke Aranza, but he does not steadily maintain the humorous dignity of the part, although at times he is quite accomplished. George Clarke, with his sterling ability, is quite satisfactory in the exaggerated part of Captain Rolando. Mr. Leclercq gives a portrait of the Dr. Lampedo that might almost have come from *Le Sage*. The other men characters are assumed with fair fitness.

Mrs. Gilbert, with but an incidental opportunity as the hostess, proves a fine appreciation of this character. Maxine Elliott is a picture of loveliness as Violante, and she imparts a taking archness to the character. Percy Haswell is a dainty and charming Zamora. Jeanne Vorhees, as the wife of Lopez, had naught to do but to dance and be kissed; but to the one she brought grace and to the other a seemly submission.

At the end of the third act a Spanish country dance was most delightfully performed, Miss Rehan amazing and arousing the audience to repeated demands by her grace and liveliness in it. The comedy was staged with the care always bestowed on scenery and accessories at Daly's; and the audience was large, as well as of a class of persons seldom seen in number at any other metropolitan theatre.

The principals were called out during the evening, and cries for Mr. Daly brought him also before the curtain. But to demands for a speech he shook his head negatively and quickly withdrew.

Palmer's.—Two Colonels.

Pastoral comedy in four acts, by William Richard Goodall. Produced April 2.

Col. Andrew Sloane	Frank Mordaunt
John Whittaker	George C. Staley
Ralph Knithorn	Charles S. Albre
Stephen Benton	Henry Godden
Hiram Skinner	Laurence Eddinger
Theophilus	Robert Ransome
Squire Benton	Willis P. Sweatnam
Clara Thornton	Walter Lawrence
Charlotte Sloane	Edith Crane
Mrs. Whittaker	Georgia Welles
Mammy	Pauline Markham
Tibbie	Louise Larendon
	Lois F. Clark

Two Colonels, which was seen at Palmer's Theatre last Tuesday for the first time in New York, is apparently the work of a novice in the art of play writing. William Richard Goodall may some day learn how to write a play, but dramatic construction is something of which he knows precious little at present.

Mr. Goodall's recipe for providing a plot for a pastoral comedy is about as follows: Take a Northern Colonel and a Southern Colonel. Have the latter meet the former at the homestead in Vermont twenty-five years after our civil war. Serio-comic meeting. The Vermonter's boy must be accused of theft, and cast off by his unyielding sire. The Virginia Colonel must champion the boy's cause. Lapse of one year. Reception room in New York city. The Vermonter's son is cleared of the charge of theft and engaged to the Virginian's daughter. Lapse of six months. Exterior of homestead in Virginia. Arrival of the entire Vermont outfit. Marriage of Vermonter's son to Virginian's daughter.

Such a kindergarten plot as this is hardly calculated to arouse sustained interest. The dialogue and comedy scenes have occasional oases of cleverness, but there is altogether too much talk and too little action for a stage entertainment.

The woods are full of persons who imagine that playwriting is simply a matter of intelligence and observation. If Mr. Goodall ever masters the rudiments of play construction he will wonder how he had the audacity to exhibit his *Two Colonels* at a Broadway house.

Frank Mordaunt and George C. Staley presented good character sketches of the Northern and Southern Colonels respectively. Edith Crane distinguished herself in her personation of Clara Thornton. Georgia Welles proved a bright ingénue in the role of Charlotte Sloane.

Pauline Markham, of burlesque fame, seemed quite at home in a simple rural character. Willis P. Sweatnam was capital as Theophilus, and Louise Larendon made the most of another Ethiopian type.

The scenic settings of the Vermont and Virginia homesteads were effectively picturesque. Two Colonels will close its engagement at Palmer's next Saturday night.

Fourteenth Street.—The Pace That Kills.

Play in four acts. Produced April 2.

Squire Fielding	George Hoey
Richard Fielding	W. R. Hatch
Stephen Herrick	John C. Dixon
Edward Herrick	William Stanford
Sir Sylvestre	Harry Rogers
Joe Nettles	Ed. Heron
John Stuart	W. A. Mortimer
Silas Benton	Edgar Forrest
Luke Haskins	Jefferson Carleton
Bob Paxton	H. C. Sadien
Bob Carney	Charles Farrington
Jim	William Morton
Starkey	C. J. Vincent
Blossom	G. C. Gould
Kate Meadows	Gertrude Perry
	Hannah Lughan
	Annie Ransley

The Pace That Kills was produced last Tuesday night at the Fourteenth Street Theatre. As in a great many other English melodramas, horse-racing figures very prominently in it. There is nothing particularly novel in the play, or the manner in which the plot is evolved.

There is a scheming, worthless son, Richard Fielding, who is in love with, and spirits away Blossom, the only daughter of an old horse-trainer, Stephen Merrick, but is eventually foiled by Kate Meadows, his former mistress, who repents of her part in the undertaking.

Stephen Herrick has got into difficulties and his horses are to be sold at Tattersall's to satisfy a mortgage held by Sir Sylvestre, a Hebrew money-lender. The horses are sold and "Blossom," the pick of the stable, falls into the hands of Edward Herrick, ostensibly the adopted son of Stephen Herrick, but in reality the legitimate heir to Fielding Manor.

The last act shows the Aintree Race Course near Liverpool, where the Grand National is about to be run. Ultimately the horse "Blossom," named after the old trainer's daughter, is declared the winner, and the money won by her relieves the old trainer of any further uneasiness. Edward Herrick is now the master of Fielding Manor, he marries Blossom and the plotters are baffled at every turn.

Incidentally there is a comic hostler, and an uneducated country girl, turned actress, who creates a good deal of merriment.

A capable company presented the play. Ed-

ward Heron, who played the stableboy, Joe Nettles, and Annie Barclay, who appeared as Bella Flum, had several comic scenes that went very well. Gertrude Perry looked pretty as Blossom, and played the small part allotted to her effectively. Others in the cast were George Hoey, W. R. Smith, John C. Dixon, William Stanford, W. A. Mortimer, Harry Rogers, and Hannah Ingham.

The scenery was particularly good, especially in the first act, representing Herrick Grange at Tremont-Friars. It was painted by Louis C. Young.

American.—Oliver Twist.

Lucille Western's version of Charles Dickens' novel. Revived April 8.

Nancy	Eliza Proctor Otis
Sikes	Charles Barron
Bumble	W. A. Mortimer
Fagin	H. G. Carleton
The Artful Dodger	William Couper
Oliver Twist	Katherine Dooling
Mr. Brownlow	Albert C. Deltwyn
Toby Crackit	Albert Lang
Charley Bates	George B. Bates
Rose Maylie	India Palmer
Mrs. Corney	Violet Campbell
Mrs. Bedwin	Viola Stephens

Oliver Twist, with Eliza Proctor Otis in the character of Nancy Sikes, was revived at the American Theatre last night.

Oliver Twist is among the few dramatizations of Dickens' novels that has proved serviceable. The melodramatic scenes of the story always create the greatest amount of interest and enthusiasm.

Miss Otis has not been seen here since the very favorable impression she made in *The Crust of Society* several seasons ago. The character of Mrs. Eastlake and Nancy Sikes are, of course, so unlike that they offer an excellent opportunity to illustrate Miss Otis's versatility. Her performance last evening was decidedly clever, and seemed to please the audience immensely.

The Bill Sikes of Charles Barron was a very effective impersonation and H. G. Carleton as Fagin looked and played the character as resplensively as could be imagined.

W. A. Mortimer as Bumble and Violet Campbell as Mrs. Corney played their comedy scenes cleverly. Katherine Dooling was satisfactory in the title-role, and the other characters taken by William Couper, Albert C. Deltwyn, Albert Lang, India Palmer and Viola Stephens were well acted.

The house was well filled, and Miss Otis was accorded a very warm reception.

Herald Square.—Francillon.

Francillon, which was produced two years ago by Mrs. Potter and Mr. Bellew, under the title *The Marriage Spectre*, was revived at the Herald Square last evening by the same stars.

Dumas' sparkling and daring comedy had an added interest in that another play from the same source, *The Case of Rebellious Susan*, had been seen in New York this winter. The dialogue of *Francillon* is witty though *risqué*, and its climaxes are dramatically effective.

Mrs. Potter is at her best in comedy, and last evening she acted with intelligence and charm. Her peculiar intonations are not amiss in this French character, and she thoroughly pleased the audience by her impersonation of the willful wife.

Kyle Bellew portrayed the erring husband with much effect. His easy grace and assurance stood him in good stead, and his work was marked with polish.

Verner Clarges and Mason Mitchell added dignity to the cast. Henry Chanfrau gave an amusing sketch, and Helen Lowell played with discretion. The rest of the cast was good.

The audience, owing doubtless to

IN OTHER CITIES.

PROVIDENCE.

The Providence Opera House never held so many people at any one time as it did evenings of April 1, 2, when Joseph Jefferson paid us a very brief visit. Rip Van Winkle was the opening play, followed on Tuesday by The Cricket on the Hearth and Lend Me Five Shillings. The theatre was packed to the walls, and the eminent comedian received round after round of applause. For the rest of the week, beginning with matinee 3, Pauline Hall presented her new comic opera, Dorcas, to good houses. Miss Hall was as pleasing as ever and her singing was warmly applauded. The supporting company included Kate Davis, Charles H. Bradshaw and F. Michelena. John Drew in The Masked Ball and The Butterflies 8-10. Primrose and West 11-13.

Eugene Tompkins' Boston Theatre Black Crook was elaborately presented at popular prices at B. F. Keith's Opera House during the week of April 1, and the theatre was filled at every performance. The presenting co. was excellent, the scenery bright and attractive, the costumes rich and beautiful and the entire production a most gorgeous affair. It was by far the best spectacular production ever seen at this theatre. The cast included George Morton, John Paige, E. S. Goodwin, Albert King, Russell Hunting, Letta Meredith, Gussie Cogan, Ella Craven, and Alice Gilbert. Frederic Bryton in Foreign 8-13.

For the week of 1-6 at Trowbridge's Star Theatre, the oriental romance She was interpreted by A. V. Pearson's co. to the satisfaction of large audiences. The title-role was well taken by Sadie Farley. Chester De Vaudé, Lawrence Grant, Joseph Hale, Horace Holley, Lottie Church, and H. R. Armstrong were good in their respective parts. The play was appropriately staged and every detail looked after carefully. J. Francis Kirke in Wreck of the Midnight Express 8-13.

Sam T. Jack's Extravaganza co. began a week's engagement at the Westminster Theatre 1. The specialty bill, which was good, met with general favor. Fatin's Turkish dance was very popular, and she was recalled several times. Twelve living pictures were shown at the conclusion of each performance. Fay Foster co. 8-13.

The members of the Altair Dramatic Club presented the four-act drama, The Spy of Gettysburg, at their Hall 5.

Treasurer Herman Parkin, of the Westminster Theatre, was tendered a benefit concert at the theatre Sunday evening 21. The following volunteers appeared: The Manoli-Mason Quartette, Mackie and Walker, Henry T. Waite, John and Nelly McCarthy, Richard Bixby, the Edisons, Lottie Monteith, the Grays, Victor V. Vass, and Dodge and Bell.

James M. Hall, of this city, will go to the Pacific coast with Lola Pomeroy's Little Hurricane co. They open at Rochester, N. Y., April 17.

J. Jay Dowling and wife (Myra Davis) closed their Captain Herne co. here 22 and Nobody's Claim co. 30, and left for New York 30 for a week's rest. They re-open at Los Angeles, Cal., May 9 for five or six weeks and then go to Escondido, Cal., for the Summer, where Mr. Dowling's sister has a ranch.

Cameron Clements closed with J. J. Dowling's co. and on 22 will take out a repertoire co. of his own, playing through New Hampshire and Vermont. George M. Gray will be business manager.

Frankie Bell, a prominent member of one of Lothrop's stock cos., and recently with J. Jay Dowling, left here 2 for her home in Chicago.

The sale of seats for Joseph Jefferson's engagement at the Providence Opera House 1, 2 opened at 9 A. M. March 29, and by 12 o'clock on that day every seat in the house had been sold. Speculators were thick as bees, and although the management would not allow any one person more than fifteen tickets, a prominent broker, with the aid of messenger boys, secured between eight and nine hundred at \$1.50 each. These, I am told, were disposed of at prices ranging from \$5 to \$10 each. Such work as this is very unsatisfactory to the public, as many who could not afford to pay exorbitant prices were deprived of seeing America's greatest comedian.

The Rentz-Santley co. will close its season at the Westminster Theatre May 20.

Lawrence McCarthy, under whose direction The Black Crook was produced at Keith's Opera House 1-6, paid local Manager J. T. Pynes, stage manager C. A. Dunlap, and his assistants a splendid compliment for the efficient work done in handling the big production. He was more than pleased, and left town after the opening performance, feeling assured that everything would go along smoothly.

Treasurer Fred Aldrich, of Keith's, is confined to his home with pneumonia.

Manager John N. Phillips, of Trowbridge's Star Theatre, has engaged some very clever people for the stock co. that has recently been organized and which will open at that theatre week of April 15 in William De Shetley's romantic drama, Alone in London. Among these will be Alice Keane, Gracie Emmett, of Pulse of New York fame, Katharine Angus, Rose Carroll, Leah Starr, late of The Ivy Leaf co., Annie Kingsley, Baby Alice Fisher, Lester Lannagan, leading man of Conn Holloway; Richard K. Keane, J. Francis Kirke, Sydney R. Russell, Richard H. Gieger, Charles Phillips, Ben Reed, Jerome Powers, and Joseph McHugh.

The Powers' Family of this city will leave 15 to join Wallace's Circus at Peru, Ind., for a season, at the conclusion of which they will make a trip to London.

Viola Bancroft left 1 for a visit to her home in Chicago.

Charles Phillips has been ill in this city the past ten days with the grip.

Manager George B. Boyd contemplations running a season of out-door comic opera at Crescent Park next Summer and has arranged with D. W. Reeves of the American Band to put on Pinsofore.

At the matinee performance of Dorcas Pauline Hall presented the women with cut flowers and a fac-simile of her autograph.

A delegation from the Rhode Island Wheelmen attended the performance of Dorcas at the Providence Opera House 5.

Your correspondent has been confined to the house the past week with an attack of bronchitis, but is improving now. Regards to Harry Corson Clarke, Jay Hunt and Walter Floyd.

HOWARD C. RIPLEY.

LOUISVILLE.

The Temple Theatre will not resume its season until after Lent. The next attraction will be Wilson Barrett. It is announced that he will appear in The Manxman, Ben-My-Chree and Hamlet.

Macaulay was dark April 1, 2. Paul Alexander Johnston, the new mind reader, gave his exhibition 3. Fany Riley in Nancy 4.

The Derby Mascot at the Grand Opera House 1-6 filled a satisfactory engagement. Little Dolly Theshold and Katie Rooney made distinct hits in their specialties. Prohman's Jane 4.

Ezra Kendall in A Pair of Kids was the attraction at the Avenue 1-6. While the play is somewhat ancient, it seems to retain its favor with the Louisville public. Hoss and Hoss 7-13.

Manchester's Night Owls at the New Buckingham proved to be one of the strongest attractions at that house during the season. It is really a first-class organization of its kind. Saharet, in her diamantine dance, has a genuine novelty.

Frank G. Carpenter's lecture on China and Japan, at Library Hall 1-3 were highly enjoyable intellectual treats, and brought out the culture of the city.

Manager Lewis Haase, of Macaulay's, spent several days during the week in Nashville.

Isaac Forst joined the business force of Whallen and Martell during the engagement here, and will make the Southern trip with the South Before the War co.

William Castleman, the young singer who was so successful with the Bostonians, has closed his season on account of throat trouble, and will rest here with his home people until September. No one more popular ever left Louisville to engage in a professional career, and all of his friends here are genuinely proud of the success he has met.

Manager Quill of the Auditorium is in negotiation with Abbey, Schoefield and Grau for a season of grand opera at his house.

E. O. Risley speaks enthusiastically of the success met with by his co. of Troubadours on the road. This organization is made up of local people who have had professional experience, and they give a varied bill, which has met with the favor of the audiences in the interior of the State.

Manager James B. Camp returned to the city on 2 from Chicago and announced that he had concluded arrangements with the Frohmanns for a season of the successful productions, Jane, Sweet Lavender and May Blossom at the Grand Opera House. It is believed that the move will be a profitable one to the management and a source of pleasure to the amusement-lovers of Louisville.

Dolly Theshold, of the Derby Mascot, is a Kentucky

girl, her home being in Frankfort, and her people among the best in the city. She has made rapid progress, and has a bright future in prospect.

CHARLES D. CLARKE.

DETROIT.

Sousa's Band gave a brilliant concert at the Detroit Opera House Sunday evening, March 21. The following three evenings the house was closed, opening again with Rose Coghlan and her superb company in Diplomacy as the attraction. This is Miss Coghlan's second appearance here this season. On the occasion of this visit much interest is centred in her production of A Woman of No Importance, which will be given for the first time here Friday evening. It will also be played Saturday evening and at the Saturday matinee.

Charles Coghlan arrived in Detroit on Wednesday to join Miss Coghlan's company. He appeared Thursday evening in his old part of Henry Beuliere in Diplomacy and the rest of the week will take part in A Woman of No Importance.

Francis Wilson in his latest comic opera, The Devil's Deputy will appear at the Detroit 8-10.

Lillian Russell follows Francis Wilson April 11, 12 and 13 in Grand Duchess and Perichole. Nat Goodwin is booked for April 18, 19 and 20.

Sandow and the Trocadero Vaudeville opened a five nights' engagement at the Lyceum April 1. Of course the big attraction of this show is Sandow, who gives some wonderful exhibitions of his prodigious strength and great muscular development. Some of the lesser lights, however, are remarkably good in their way. The Lucifers in their specialty work are clever; Tom Brown as a whistler and mimic is extremely diverting. Musical Dale gave a charming performance, and Amann, an accomplished mimic, introduced us to a number of celebrated characters. Dunham and Howard, and the Jordans also contributed their quota toward making the programme of specialties a particularly entertaining one.

A play called The Boy Tramp opened 31 at Campbell's Empire. The play was given by Mine. Neuville and her son, Augustin Neuville, supported by a fairly good company. Augustin Neuville does creditable work in the title-role. The engagement of the Neuvelles closed Thursday, 4. Friday evening, 5, a new comedy-drama, called Cell 22, will replace The Boy Tramp at this theatre.

Charles L. Davis in Alvin Joslin is the current attraction at Whitney's Grand 31-6. He is drawing a crowd as usual. Next week Pawa Ticket 210, a play formerly in Lotta's repertory, will be seen at Whitney's with Amy Lee, Frank Doane and Augustus Anderson in the principal parts.

BUFFALO.

Julia Marlowe-Taber, assisted by a co. of excellent actors, including Robert Taber, delighted their audiences in repertoire of classic dramas. Mrs. Taber is hardly equal to the demands of School for Scandal. As You Like It and The Love Clause give her much better opportunity to display her abilities. Next season Miss Marlowe will adopt the English custom, and the co. will be starred as Mr. and Mrs. Taber.

The Star Theatre was dark 1-6. Mrs. Langtry appeared for one night, 8.

Slaves of Gold made its initial appearance at the Lyceum Theatre 1-6 to crowded houses. The stock co. is one of the usual quality, the play of particular merit.

The Tornado 8-13.

John F. Fields, of Hanson and Fields, heads a big variety co., which appeared here earlier in the season. J. W. Kelly, the "Rolling Mill" man, has been added, and is a big drawing card. Charlie Case is a clever black-face comedian, and his monologue is always bright and humorous. He writes his songs, and they are original in character. Watson Sisters Variety co. 9-13.

At She's Music Hall Troja's six weeks' engagement terminated on 30, and was most successful. Competition has been strong but Troja proved one of the best drawing cards that has ever visited Buffalo. Each week was a complete change of repertoire, and her songs were all new and well rendered. Inez Mecuster, who is heading the variety bill at She's, has created considerable interest on account of her career as a grand opera and concert singer. This is her first week in vanderbilt, and while her work is rather unfinished, which can possibly be attributed to embarrassment, he will undoubtedly have a future. Richie Foy and the Vedder Sisters are back again. Fred, McClellan also remains. Mr. McClellan leaves for New York within a few weeks to act as stage manager for the Madison Square roof garden. While in New York he will book the best people that can be procured for Manager She's new Music Hall, which opens in the early Fall. Troja has already been secured for the first week.

BRET HART.

MILWAUKEE.

Hermann entertained large audiences at the Davidsons March 28-31. Of the new tricks introduced the Asiatic trunk mystery is the most bewildering.

The Giffen-Neill Stock co. appeared in Nancy and Co., which was presented with the same skill by this excellent co. that has characterized their other productions. Notwithstanding the excellent quality of the performances given during the three weeks' stay of the co. at the Bijou, business has been so poor that Manager Litt concluded to transfer the co. to his St. Paul and Minneapolis houses, where he expects better results.

There have been many circumstances in connection with the season here that have prevented its being a successful one, and to my mind the principal explanation lies in the fact that the Bijou has always derived its patronage from a class who would not and did not appreciate the merit of the performances offered by the stock co., and the other class being slow to realize what was being offered, so help came from that quarter.

The Giffen and Neill co. had agreed to open the new Columbia Theatre in San Francisco on May 12 for the Summer season but owing to the refusal of four of the principal members to play the engagement and the impossibility of satisfactorily filling their places, Mr. Giffen telegraphed the management in "Frisco" of the turn affairs had taken and canceled the date. An early disbandment of the co. seemed inevitable but about this time Manager Litt arrived here and after witnessing a performance of The Jilt arranged to extend their St. Paul and Minneapolis engagement to ten weeks instead of four.

The Davidson has been dark since 31. Hagenbeck's Wild Animals were to have been here this week but the difficulties encountered in Chicago could not be surmounted. The Passing Show will return for four nights beginning 7.

E. T. McDONALD.

BALTIMORE.

A Gaiety Girl has proven a great success at Ford's Opera House, and, notwithstanding Lent, they are doing a very large business. The fact of its being English associates to an extent in the minds of the public with the famous Gaiety co., and in fact the production is not dissimilar to those of that co. Clever dancing, catchy songs and English jokes make up the entertainment, which certainly is a clever one. Fanny Davenport in Gismonda 8.

Richard Golden's quaint creation, Old Jed Prouty, presented by a capable co., in the attraction at Harrison Academy of Music. Mr. Golden has been seen here many times, and our playgoers are not unfamiliar with his present comedy. However, he has done a fair business, all things considered. Local attractions 3-12, Easter week 13-22. Seminole Opera co.

The Man from Mars, a local light opera, was produced at Albaugh's Lyceum Theatre and was well received. Society turned out in force at the opening and enjoyed the entertainment offered very much. The libretto of the opera was written by Harry R. Evans, a journalist, well-known in New York, and the score was the work of Mr. Harry G. Martin, a well-known young musician of Baltimore. April 4, for four performances, H. Beerbom Tree and his London co. Local attractions at the Lyceum 8-13.

Ezra Kendall in A Pair of Kids was the attraction at the Avenue 1-6. While the play is somewhat ancient, it seems to retain its favor with the Baltimore public. Hoss and Hoss 7-13.

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CHARLES D. CLARKE.

and beside the star Mr. Hartwig and Cecil Magnus made decided hits in the respective parts. Business was large on the succeeding nights. Walker White-side 4-6; Bostonians 15-17.

At English's Opera House the German Theatre co. of Cincinnati appeared to a good house L. Souza's Band 6. Lillian Russell Opera co. 8-10.

At the Park Theatre the Two Johns co. with J. C. Stewart in the leading role an a capable co., including Mabel Meredith, a soubrette of superior singing ability, opened to a crowded house L. Hoss and Hoss 4-6; A Baggage Check 8-10; Jollity co. 11-13.

At the Empire Theatre Peter Maher's Athletic co. opened to a good house L. The show is an athletic one in the main, including some clever vaudeville features by the Mayo Bros., Connelly and Madden. Wrestling match 8.

G. A. RICKER.

ST. PAUL.

At the Metropolitan Opera House, Otis Skinner and an excellent supporting co. presented His Grace De Grammont, The King's Jester, The Merchant of Venice March 28-30 to good houses. This was Mr. Skinner's first appearance here as a star, and he was a favorite with our cultured theatregoers when he appeared here with Modjeska and other cos., and his present engagement was anticipated with pleasure. Mr. Skinner's admirable impersonations of Dr. Grammont, Triboulet, and Shylock amply fulfilled the promise his work had previously given. The support was strong, including Maud Durbin, Sarah Traux, Wadsworth Harris, R. Peyton Carter, and Frank L. Sylvester. Clement Bainbridge's co. presented Alabama 30-3, opening to large and fashionable audiences, and a good advance sale in the box-office. The co. give a very enjoyable performance throughout. The Col. Preston of Frank C. Bangs is a powerful and artistic conception, realistic and impressive in its naturalness. Mr. Bangs is an old favorite with our theatregoers, and was very cordially received. Clement Bainbridge as Captain Davenport gave a manly interpretation of the character. George E. Miller was fine as Col. Mobley, L. P. Hicks as Square Tucker, E. E. Raymond as Raymond Page, Edward Mans as Doctor, Inez Knowlton as Mrs. Page, and Ethel Irving as Carrie Preston were all clever in their respective parts. De Wolf Hopper as Dr. Syntax 4-6; James A. Herne's Shore Acres 7-13.

At Litt's Grand Opera House, Jacob Litt's excellent co. presented The Ensign 30-6, opening to full houses. James M. Brophy, a young and accomplished actor, played the part of the Ensign admirably and won the favor of the audience throughout the performance.

Atkins Florence, a very good actor, was excellent in the difficult part of Coxswain Jack Dudley.

CORRESPONDENCE.

ALABAMA.

MOBILE.—THEATRE (J. Tannenbaum, manager): My Aunt Sally March 29; small house. Gilmore's Band 30; capacity of the house. Sadie Martinot in The Portrait 9.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): House dark March 25-30.

DECATUR.—ECHO'S OPERA HOUSE (J. C. Gordon, manager): Schubert's Symphony Club and Ladies' Quartette on March 25 to a good house. South Before the War 5; Sam P. Jones will lecture on 6; Andrews' Opera co. 6-10.

SELMA.—ACADEMY OF MUSIC (Ben F. Toler, manager): Gilmore's Band March 29; crowded house. Sadie Martinot 3.—ITEM: Manager Toler deserves credit for the manner in which he has conducted the Academy his first season, having secured the best attractions coming South.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Wang to excellent business March 27 at advanced prices. Fanny Rice 27 to fair business. Gilmore's Band 28, matinee and night, to very large audiences. Joseph 30; small house. Sadie Martinot 4; Cleveland's Minstrels 6.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Lewis Morrison in Faust to a good house March 27.

CAMDEN.—DOWDALL OPERA HOUSE (W. F. Avera, manager): House dark March 25-30.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Von Yonson March 27; fair business. A Black Sheep was presented 28. Humanity 29, 30 was finely staged and acted and proved the best melodrama of the season. Joseph R. Grismer, Scott Cooper and Hardee Kirkland did effective work in leading roles. Robert Gaylor was somewhat out of voice 1, and Sport McAllister suffered in consequence. He was as droll as usual, however, in comedy work. Overflowing galleries with good parquette attendance greeted Steve Brodie's on The Bowery 2, 3. Those who expected to witness a mediocre performance were agreeably disappointed, for few melodramas contain more snap and dash or are more sprinkled with comedy, while the scenic effects were enthusiastically realistic, the Brooklyn Bridge scene being magnificent. Danger Signal 4; Joseph Jefferson 5; Bunch of Keys 6; Puddin'head Wilson (first production) 8. Col. Ingersoll 10; The Hustler 12, 13.—ITEMS: A realism occurred in Humanity Saturday evening which the audience failed to discern but which was somewhat painful to Scott Cooper, who just before the curtain in the second act is beaten and thrown over the precipice by Hardee Kirkland. On this occasion he was accidentally "hit for keeps" and the members of the co. were surprised when he did not rise from the mattress. He was, however, brought to before the next act and his injury did not extend over a severe blow, which left a good-sized lump on his head. Several members of the Humanity co. are bicycle enthusiasts and greatly enjoyed the large riding school connected with the Columbian Bicycle Works where they were extended courtesies. George Chenet, in advance of the Bunch of Keys, is living off here this week as the co. close here during Holy Week.—Managers report that in the small New England towns the Bowling Club craze has nearly reached as high a fever as the skating rinks and that the theatres suffer on occasions when teams from rival towns "roll."—"I trust the war on litho passes will reach here," said Manager Lloyd, commenting on the good work. *This Mirror* is doing in exposing the frauds. "There is no doubt but that it is carried on to a great extent in this city," he continued, "and I know of many instances of passes being sold yet I am powerless to prevent it until united action is taken and traveling managers will co-operate. I think little of the litho as an advertisement and should be glad to see it abolished entirely. The amount expended in this direction would do more good in judicial newspaper ads." The dramatic editor of the *Concord* published a column and a half article on this subject giving due credit to *This Mirror* for the information and for instigating the investigation.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): A Charity Girl March 28, 29; good business. A Black Sheep did a big business 30. Prince Pro Tem plays a return engagement and the prospects indicate a big house. The piece made a hit on its former presentation here. Joseph Jefferson in Rip Van Winkle 6.—GRAND OPERA HOUSE (G. B. Bunnell, manager): The Black Crook did a S. R. O. business 28-30. Several novel specialties were introduced which helped to make it a success. John Kermell in McFadden's Elopement drew a large house 1. On the Bowery 4-6.

WATERBURY.—JACQUES OPERA HOUSE: Gus Heege and co. in Von Yonson attracted a good-sized audience March 28. A Black Sheep 29; good business. Robert Gaylor in Sport McAllister 31; large audience.

PARLOR OPERA HOUSE: Business continues good at this popular resort.

BRIDGEPORT.—PARC CITY THEATRE (Parsons and Jennings, managers): William Collier return date, in One of the Boys March 22; big house. Edwin Milton Royle's Friends 23; fair business. Al. G. Field's Minstrels 25; good house. Frederick Villier's Japanese-Chinese War Lecture 28. Von Yonson attracted Swedish comedy admirers 29 and Prince Pro Tem had a remarkably good return date 30. Bobby Gaylor's annual engagement in Sport McAllister 2; clever co. Aristocracy 12; John Drew in The Bauble Shop 13.—THE AUDITORIUM (Charles J. Belknap, manager): A remarkably good array of vaudeville talent, headed by Uthan, the armless wonder to good business week ending 30. The experiment of continuous performances for Bridgeport proved a success. Steve Brodie for the second time this season packed the house 1 and the gallery god did themselves proud in appreciation. The Danger Signal 2, 3 was well given and fairly patronized. Ellie Akerstron 4-6.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Prince Pro Tem, return date, 3, repeated its former success to good business. House dark Holy Week. John Drew in The Butterflies 16; 1892, 17.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): After the Ball 1; fair-sized and well-pleased audience. Hands Across the Sea 10.

STAMFORD.—GRAND OPERA HOUSE: Peck and Rice comb. 9-13; After the Ball 15.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Sowing the Wind was finely performed before a large and delighted audience March 29. Miss Hampton, Mr. Gilmour, Mr. Whiffen and Mr. Mills were enthusiastically received. It was one of the best plays and cos. of the season. Col. Robert G. Ingerson 12; 1892 (original co.) 15.—BROOK OPERA HOUSE (A. H. Harris, manager): Dark.

NEW LONDON.—LUCRUM THEATRE (Ira W. Jackson, manager): Al. G. Field's Minstrels March 29; excellent performance; good-sized audience. Sowing the Wind 30 was thoroughly enjoyed by a good-sized audience.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): After the Ball (return date) March 29; fair but pleased audience. National Dramatic co. 9-13.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): After the Ball March 29; light house. Col. Robert Ingerson lecture 11; The Fast Mail 13; The Dazzler 12; Primrose and West cancelled 10 and booked for September.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Richards and Pringle's Georgia Minstrels March 30; large and well-pleased audience.

PUERLO.—GRAND OPERA HOUSE (S. N. Xve, manager): Calhoun Opera co. in Amrita and The Black Hussar to good business March 27, 28.—COLUMBIA THEATRE (Simpson and Lewis, managers): The Agent 24-30; Passion's Slave 31-3.—ITEM: W. E. Akers, who played the leading parts at the Columbia two years ago, died last week after a long illness.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Richards-Pringle's Minstrels to a good house March 27. Calhoun Opera co. in Amrita and The Black Hussar 29, 30 to good houses.

ASPEN.—WINKLER GRAND OPERA HOUSE (J. L. Ryan, manager): Richards and Pringle's Minstrels to a fair house March 28. Calhoun Opera co. in Amrita 2.

CALIFORNIA.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, manager): Marie Burroughs to a medium-sized house March 28; deserved better patronage. The management refuses to advertise in the leading paper of the city hence the houses lately have been very slim. The Hilda Thomas and Eddy Family, a very meritorious organization from the Orpheum in Los Angeles, should have drawn a good house under proper advertisement, but had only about thirty-five people down stairs.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Marie Burroughs in Judah and The Prodigie did a rather light business owing to stormy weather March 27-29. J. K. Emmet 1-2.—BURSHAN THEATRE (Fred. A. Cooper, manager): Dailey's stock co. in Taken from Life week ending 29. Dan Sully's Corner Grocery 31.—OPHRUM.—GUSTAV Walter, manager: Business fair.

STOCKTON.—AVON THEATRE (James J. Lent, manager): Shaw and Craig's Comedyco. March 18; two weeks' engagement; big business at popular prices.—ITEM.—Yosemite THEATRE (Frank Matthews, manager): Fritz Emmet 22; good house. Emily Bancker 1.

OKLAHOMA.—MACDONOUGH THEATRE (Charles E. Cook, manager): The Fencing Master 1, 2; Marie Burroughs 3; Emily Bancker 4.—PEOPLE'S THEATRE (W. A. Wilkins, manager): Gus Bruno and James F. Post produced A Strange Family week ending 30. Specialties by the company were very clever.—ITEM.—Oakland Theatre was opened on 25 for a lecture by Eugene V. Debs, who had an immense audience. Edouard Remenyi and co. gave a concert at Hamilton Hall 23 to a good audience.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Marie Burroughs to fair business March 22. J. K. Emmet 30; Swedish Quartette 1, 2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): U. T. C. March 29; good business. Chauncy Olcott 3; Milton and Dolly Nobles 4, 5; Alexander Salvini 8.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Cleveland's Minstrels March 25; two performances to crowded houses. Aunt Sally 28; good performance to a small house. Hettie Bernard Chase co. week of 1-6 at popular prices.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Spanish Opera co. opened on March 25 to a full house, and continued to good houses all the week. They will stay here for a week or ten days longer. Manager Cacerio of the co. has sent to Havana to procure six dancers which will add greatly to the co. His co. gives entire satisfaction. Senior Carmen Rutz is the star. Senior Mathieu, a very fine tenor singer, is with this splendid co. Manager Ball is thinking of taking this co. through Florida and as far as New Orleans. While in Havana he witnessed a very fine illiputian opera co., Spanish, which is doing big business, so much so that the other theatres were compelled to close during the duration of their contract.

JACKSONVILLE.—PARK OPERA HOUSE (George V. Burbridge, manager): Cleveland's Minstrels March 29; good houses at matinee and evening performances, presenting an attractive bill to well-pleased audiences. Mabel Paige opened a week's engagement at popular prices 1 to a crowded house.

GEORGIA.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): W. S. Cleveland's Minstrels March 25; matinee and night, to good business; unsatisfactory performance, the negro feature being objectionable to intelligent Southern people. My Aunt Sally to light business 30; pleasing performance. Young Mrs. Winthrop 5.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): W. C. Coup's trained horses and dogs, to good business March 25-28. United States Marine Band, 6; Lewis Morrison's Faust 25.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Coon Hollow March 25; small business. Texas Steer 29; good business.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Cleveland's Minstrels matinee and night 2; business good.

BRUNSWICK.—L'ARISO OPERA HOUSE (Frank A. Dunn, manager): The Mabel Paige co. March 25-30 in repertoire to good business.

ILLINOIS.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Elixir of Life March 27; deservedly poor business. Show Actres 29; fair audience at advanced prices. Rhéa in The Parisian 30; light house. Holden Comedy co. opened a week's engagement to good business at popular prices 1. Marie Wainwright 8; Stetson's U. T. C. 13, 1892, 16, 18; Lillian Lewis 17; Kellar 18.—ITEM: The Elixir of Life co. disbanded here 27, after having their trucks attached for a hotel bill.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): The Ensign March 26; fair audience; performance very satisfactory. Beach and Bowers' Minstrels 28; small house. Mrs. General Tom Thumb 30, matinee and evening, to crowded houses. 1492, 1; splendid performance to a packed house. Pete Baker 4; Katie Putnam 6.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): Nose Jollities in the Kodak March 25; fair business.

EAST ST. LOUIS.—MCASLAND'S OPERA HOUSE (J. W. Reed, manager): Special Delivery pleased two moderate houses March 31. Stetson's U. T. C. 6; Marie Heath in A Turkish Bath 10 (manager's benefit). Archie Boyd in The Country Squire 14.—MUSIC HALL (G. Lehman, manager): Adelaide Westcott, monologist, 11; Prof. Lee, hypnotist, underlined.—ITEM: Fred Lehman, advance agent for Prof. Lee, the hypnotist, was in this city for a few days last week. He reports good business.

CHICAGO.—GRAND OPERA HOUSE (A. W. Heinly, manager): Shore Actres 26; medium business. The co. gave satisfaction. Stetson's U. T. C. 28; topheavy house.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindale Brown and Co., managers): McFadden's Elopement March 22; fair house. Ellen Beach Yaw 26; fair-sized audience. Beach and Bowers' Minstrels 28; good business at popular prices. Thomas' Orchestra 4; Marie Wainwright 6.

DETROIT.—DOLE OPERA HOUSE (Charles Hogue, manager): Nose Jollities in the Kodak March 25; fair business.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthur, manager): House dark March 26-2.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodward and Cumpson, managers): House dark week ending March 30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmerman, manager): Paul Kanvar March 28; fair house. Side Tracked 7.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): House dark week of March 25-30.—ITEM: Manager Jones left March 25 for an extended trip through the South with "Commander-in-Chief Colonel J. W. Lawlor, of the G. A. R."

PRINCETON.—APOLLO OPERA HOUSE (C. Cushing, manager): Markoe's U. T. C. March 30; fair house; poor performance. Labadie-Kowell comb. 6.—ITEM: A. Skelly, J. Conway, and F. Moore left the U. T. C. co. here on account of back salaries which they could not collect. The co. can go no further until they have people to fill the vacancy.

MT. STERLING.—GRAND OPERA HOUSE (J. M. Murphy, manager): Beach and Bowers' Minstrels March 27; fair house. Labadie-Kowell co. in Faust 29; large audience.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): House dark week of March 25-30.

GALESBURG.—THEATRE (F. E. Berquist, manager): Rhéa March 29; poor business. Eddie Foy in Off the Earth 2; big business. 1492, 4; White Squadron 9; Marie Wainwright 10; Mikado (local) 15; Stetson's U. T. C. 18; James O'Neill 19; Shenandoah 20; the Liliputians in Humpty Dumpty 23; Marie Jansen 25; The Burglar 25; A Baggage Check 25; Marie 3; Mabel Fox Opera co. 30.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): U. T. C. March 27; fair-sized audience. Men and Women 2; large and well-pleased audience. A Baggage Check 23; Beach and Bowers' Minstrels 25.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Shore Actres March 27; good house. Good-

man's Band Turn Verein, local benefit, 28; The Amazons 2; Special Delivery 3; Marie Wainwright 4; Stetson's U. T. C. 9.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): The Chimes of Normandy was produced by home talent under the direction of Prof. A. C. Moss, March 26, 27; good business.

FREIGHTPORT.—GERMANY OPERA HOUSE (H. J. Moog, manager): Barnes and Marvin's Players closed a week's engagement here March 30; good business.

CARBONDALE.—GRAND OPERA HOUSE (R. Lynn Minton, manager): Our Country Cousin March 26; small but well-pleased audience.

INDIANA.

LOGANSPORE.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): The Frohman's co. with Bert Coote, in The New Boy March 28 to light business. Bert Coote is always good and his support was good. The piece is rather weak, and would fare badly if not in excellent hands. Huntley Comedy co. 1-6 opened to good business. Sousa's Band 9, return date; Rhéa 16; Frohman's co. in The Girl I Left Behind Me 22; Ada Gray 25; James A. Herne in Shore Actres 30, return date.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Two Johns March 30; good business; pleasing performance J. C. Lewis' Si Plunkard 3; A Breezy Time 10.—ITEM: Quinn Phillips, of The Two Johns co., spent Sunday visiting relatives and renewing old acquaintances. The Two Johns co. is booked solid until Aug. 1. They will make a short tour East and then go to Frisco via Northern Pacific, returning via Southern Pacific. Mrs. J. C. Stewart and son were compelled to leave the co. at Delaware, O., owing to illness. Business is good, and Manager Thompson feels flattered that New Castle still has the reputation of being the best one-night stand in Indiana.

WASHINGTON.—OPERA HOUSE (Horrell Brothers, managers): Smith Sisters' Concert, benefit of church, to good business March 29. Charles A. Loder, booked for 1, canceled. Nose Jollity co. in The Kodak 8; Beach and Bowers' Minstrels 17.

MICHIGAN CITY.—OPERA HOUSE (E. F. Bailey, manager): Fitz and Webster in A Breezy Time 1; spindled business.

CONNERSVILLE.—ANTRIE THEATRE (D. W. Andrew, manager): New York Theatre co. opened 1 for a week; good co., but only fair business so far this week. Fitz and Webster in A Breezy Time 13; Si Plunkard 16.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Murray and Mack in Finnigan's Ball to a fairly good house 1. A Breezy Time 7.

FRANKFORT.—COLUMBIA THEATRE (Anghee and Barnard, managers): Devil's Auction March 26; packed house.—ITEM: A handsome new drop-curtain will shortly adorn the Columbia.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Stetson's U. T. C. March 20; big business. Robert Downing in The Gladiator 1; fair house.

manager): The Black Crook co. gave a very clever performance March 29 to good business. The Mountain Goat, by local talent 1.

WELLINGTON.—AUDITORIUM (Charles J. Humble, manager): Concert by Neally Stevens, assisted by the Wellington Choral Union March 28; large and well-pleased audience. Lecture by Professor J. B. De Motte 3.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Nashville Students 8.—ITEM: Miss Neally Stevens while in the city was the guest of Mr. and Mrs. Tichenor. On Friday afternoon, 29, your correspondent arranged to have Miss Stevens give a piano recital to a number of invited guests and the music pupils of Mrs. Tichenor, Mrs. Scott, and Miss Van Horne in the parlors of the Arlington Hotel. It proved a very enjoyable affair.

KENTUCKY.

OWENSBOURG.—NEW TEMPLE THEATRE (J. J. Sweener, manager): C. A. Loder in his new play, *On the Go*, 4.—ARINA: Walker L. Main's Circus 17.

ASHLAND.—THE ASHLAND (E. F. Ellsberry, manager): House dark March 25-30.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Coon Hollow March 29; good business; performance fair. A Texas Steer 3.

MIDWAY.—COLLINS OPERA HOUSE (N. C. Collins, manager): Gaze and Abt entertainment co. March 27; 28; very light business June 6; indications are for a crowded house.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinneman, manager): Lyceum Theatre co. March 25-30 to poor business.

PARKS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): Coon Hollow March 29; small house. Merchants' Carnival 1, 2. A Texas Steer 4. Col. W. C. P. Breckinridge 9; Wang 19; County Fair 30. Lillian Lewis cancelled.

DANVILLE.—OPERA HOUSE (J. M. Collins, manager): George Kenna lectured on "Siberian Convict Mines" March 25 to a large audience. Culhane's Comedians have been playing week stands at villages in this section for three weeks. Gus Frohman's Jane 1; Frank Carpenter 5.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Lewis Morrison in Faust gave a fine performance to a very large house on March 28. James O'Neill in Monte Christo and Virginius 1, 2; Robin Hood Opera co. 3; United States Marine Band 25.

NEW IBERIA.—OPERA HOUSE (Max Mattes, manager): Lost in New York to a small but appreciative audience March 29. Hiltner's World of Wonders 28; fair business.

MAINE.

PORLTAND.—LOTTHROP'S PORTLAND THEATRE (Charles C. Tuckbury, manager): The Still Alarm March 28, 29; fair business. Joseph Haworth as Hamlet 1 and Richelieu 2 pleased two large audiences. Mr. and Mrs. Oliver Byrne in *Ups and Downs of Life* 2.

CITY HALL. (E. C. Mitchell, manager): Sowing the Wind 22; fair business. Mr. and Mrs. Kendal in Piner's The Second Mrs. Tanqueray 3; large attendance. John Deacy and Maude Adams in *The Butterflies* 2; good business. Charley's Aunt 9; Al. G. Field's Minstrels 18.—ITEM: Grace P. Atwell, while playing Julie de Mortemart in Richelieu 2, was presented with a large bouquet of choice flowers.—Mrs. Hinman, Price and Milroy, who were last year elected honorary members of the Sheridan Rifles, was honored by that co. 1.—A testimonial concert was given to the veteran bandmaster, D. H. Chamberlain, on 2, many bands throughout the State contributing.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): The Still Alarm March 27; small but highly pleased audience. Pauline Hall 30; large and well-pleased audience. Deserving of mention are Kate Davis and Charles H. Bradshaw.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark week ending 4.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): Pauline Hall Opera co. in the operatic comedy Dorcas pleased a very large audience March 28.

MARYLAND.

LONACONING.—RYAN'S OPERA HOUSE (James P. Ryan and Brother, managers): ITEM: Manager Ryan, of Ryan's Opera House, is making some very good improvements on his Opera House here. He is changing the main entrance from Jackson Street to Railroad Street, facing the C. and P. depot. House dark this week.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Patterson, manager): House dark 1-4; The Trolley System 10.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Charles Frohman's co. played a return date of Sowing the Wind March 25 to S. R. O. Davis and Keogh's co. in the Hunter gave their usual performance to a fair house 28. Mr. and Mrs. Kendal presented the second Mrs. Tanqueray to a crowded house 29. Darkest Russia by the Sidney R. Ellis co. gave a matinee and night performance to fair business 30. Pauline Hall and co. in the operatic comedy, Dorcas, pleased a large audience 1. Miss St. Henry deserves special mention. Souvenir portrait of Miss Hall were given to the women. A bunch of Keys was presented 2. John Drew in *The Butterflies* 4; Land of the Mid-night Sun 5; Peter Daly 6; Al. G. Field's Minstrels 8.

MUSIC HALL. (Thomas and Watson, managers): J. E. Toole in Killarney and the Rhine 28-29; Hands Across the Sea 28-29, both to good business. New York Lyceum co. underlined.—BIJOU THEATRE (Kelly and Church, managers): The Casino Girls Burlesque co. 25-30 to fair houses. A Cracker Jack underlined.

FALL RIVER.—ACADEMY OF MUSIC (William J. Willey, manager): On the Bowery March 20; Peter F. Dailey in *A Country Sport* 1; both to large business. Oliver and Kate Byron in *Ups and Downs of Life* 2; poor house. Field's Minstrels 2; small business. Black Crook 3; Friends 18; Charley's Aunt 18.—ROCK SPRINGS THEATRE (A. B. White, manager): Col. Stander's Old Virginia co. 1-6; small business.—RICH'S THEATRE (Frank Rich and John P. Wild, managers) Carlton and Shaw, Ward and Lynch, the Tooleys, Kelly and Phalen, the Deaves, William De Boe, Lydia Pierce, Tony Mack 1-6.—ITEM: Oliver Byron closes season May 1.—A Country Sport co. spend Holy Week jumping from Lowell to San Francisco. Harry Howard, of this city, is with Field's Minstrels.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Davis and Keogh's co. in the Hunter March 27, gave an amusing performance to a fair house. Mr. and Mrs. Kendal in the Second Mrs. Tanqueray 29 to a large audience at advanced prices. Gus Butcher's Bunch of Keys 29; fair business. Darkest Russia 1; excellent performance to a small house. Charley's Aunt 6; Ten Nights in a Barroom 12.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): The Heart of the Rockies, an illustrated lecture, delivered by Rev. John J. Lewis pleased a large audience March 29. The views were excellent and of absorbing interest. Waltham Hospital benefit, consisting of a musical entertainment by local talent, 2; a glancing programme. Through Switzerland 4; Lillian Kondak 18.—BIJOU THEATRE (W. R. Taylor, agent): Dark 2-3.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Joseph Haworth appeared as Hamlet at the matinee and as Richelieu in the evening 2. Haworth's conception of the metaphysical prince was very creditable and his impersonation of the Cardinal (though robust) was pleasing. A Country Sport, which was presented for the first time on any stage in this city, was the attraction offered by local manager Arthur W. Stubbs for his annual benefit, which drew a large and well-pleased audience 2.—PARK THEATRE (C. H. Prouty, manager): The Fay Foster Burlesque co. played a return date to good business 28-29. Austin's Gigantes and living pictures did fairly 1-3.

LYNN.—THEATRE (Dodge and Harrison, managers): Sowing the Wind played a return engagement March 26 to splendid business. The Hunter 30 to a fair-sized audience. Joseph Murphy presented *Shaun Rue* to good business 1. Pauline Hall, supported by a capable co., presented the musical comedy, Dorcas, to a delighted audience 2. The Still Alarm 3; good business. Mary Anderson, who plays the leading female role, that of Elsie, Ferdinand, is a Salem girl, and was royally received by a delegation of friends present. The Black Crook 5, 6.—MUSIC HALL.—Bob Fitzsimmons' Specialty co. played to the capacity of the house 1, 2.—Such was the demand for admission that the management were obliged to stop the sale of tickets as early as 7:30 on the opening night. The Casino Girls

play a return engagement 4-6.—ITEM: The Joseph Murphy co. and also The Still Alarm co. close 6 for Holy Week to resume 15.

AMESBURY.—OPERA HOUSE (Hawden Brothers, managers): House dark March 22-5. The Still Alarm 5; Friends 16.

YONKOV.—OPERA HOUSE (W. Kendall, manager): Humanity March 28; full house.—THE EXPRESS (Fred. Hall, manager): The Lillian Tucker co. 1-6; good business.—ITEM: The funeral of Arthur B. Chase took place from his mother's residence, on Friday, March 29. Rev. J. C. Welwood, of St. Paul's Episcopal Church, conducted the services, assisted by a male quartette. The remains were encased in a broad-cloth casket. The floral offerings were magnificent. A large number of friends of the family followed the remains to Forestdale Cemetery.

SOUTH FRAMINGHAM.—ELSWOOD OPERA HOUSE (W. H. Trowbridge, manager): Hands Across the Sea March 27; business fair. Black Crook 4; return of Frederic Bryton in Forgiven 6.

PITTSBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): A Bunch of Keys March 27; fair business. The Lady Minstrels, for the benefit of local G. A. R. fund 28 and 29 to fair-sized audiences. Black Crook 12.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Friends pleased one of the largest and most fashionable audiences of the season 2. Fast Mail 23; Roland Reed May 1.

PITTSFIELD.—ACADEMY OF MUSIC (C. A. Burman, manager): The New Boy 1; poor business. Bob Fitzsimmons' Specialty co. 4; The Dazzler 5.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Land of the Midnight Sun to good business March 29.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): On the Bowery March 28; good gallery; light below. Joseph Haworth in Hamlet 29; good house. John Drew in *The Butterflies* 1; good audience; general satisfaction.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Hustler March 25; fair-sized audience. Joseph Murphy and his excellent co. in The Kerry Gow 2; highly pleased audience. Peter Dailey in *The Country Sport* 4.

NAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Herbert Cawthorn in Hoey's new musical comedy, *A Cork Man* to fair business March 30.

MARLBORO.—THEATRE (F. W. Riley, manager): The Midnight Sun March 30; full house. Co. scenery and play a big success. Black Crook 2; very large audience. Hetty Bernard Chase 15; My Aunt Bridget 19.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Our Uncle Dudley March 28; delighted a good house. Fine performance by an excellent co. Return of The Dazzler 3 drew well and pleased all. James T. Powers in *The New Boy* 5; Pauline Hall in Dorcas has changed date to 22. Boston Festival Orchestra in grand opera 16.—WILSON OPERA HOUSE (Thomas Hanley, manager): Davenport Brothers' Specialty co. drew good houses 1-6.—THE Bijou (Wm. Henry, manager): Gordon's Metropolitan Stock co. continues to draw at this house.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Darkest Russia March 28 to light business; Black Crook 29, 30; fine production to good houses. Joseph Jefferson 3 to the largest house of the season. E. H. Sothern 11.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): Bob Fitzsimmons' Specialty co. 2; good sized house.

MICHIGAN.

GRAND RAPIDS.—POWERS' (J. W. Spooner, manager): The Amazons is a very clever comedy and was presented in a most worthy manner before fair-sized audiences March 27, 28. Elaine Ebborn captures every one. Walker Whiteside was heralded with a great flourish, and he is deserving of all the praise given him. He played Hamlet 29, 30 before audiences not large but enthusiastic. In Old Kentucky 3; Rhéa 6; Eddie Foy 8, 9.—GRAND (O. Stair, manager): Ada Gray in East Lynne is playing a return engagement this week. Business satisfactory. Colorado 8.

MUSKOGEE.—OPERA HOUSE (Fred. L. Reynolds, manager): Walker Whiteside presented Hamlet to a fair-sized and very appreciative audience March 28. In Old Kentucky 2; fair house. Rhéa in *Lady of Lyons* 5; New Boy 11; Robert Downing 15.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Hanlon Brothers' Fantasma to a small but enthusiastic audience March 30. In Old Kentucky 9; Prince Pro Tem 12; Finnigan's Ball 17.—ITEM: Manager Pro Tem has made arrangements with the Murray and Mack co. to produce Finnigan's Ball on 17 for the benefit of the Opera House ushers, and their prompt and courteous treatment of the patrons of the house will undoubtedly be testified to on that occasion.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. David, manager): Fantasma March 28; good-sized audience. The Amazons 26; large house. In Old Kentucky 6.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): House dark March 28.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): William Barry in *The Rising Generation* March 28 gave an excellent performance to a rather light house. Old Kentucky pleased a fair-sized audience 1. Rose Coghlan presented her new play *The Modern Duchess* 2. Her support is excellent and the audience was highly pleased. Sowing the Wind underlined.

TRAVERSE CITY.—STRINBERG GRAND OPERA HOUSE (Julian Steinberg, manager): The Girl I Left Behind 2; crowded house. Rhéa 11.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Hanlon Brothers' Fantasma March 28; good house. The Amazons 30 drew a large audience. In Old Kentucky 10.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): Murray and Mack in Finnigan's Ball March 29; good business. Souza's Band I made the hit of the season to a good house. Robert Downing 10.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Professor A. B. Starr and wife, magicians, closed a good week's business March 29. Walker Whiteside in Hanlon drew a fair house 1. Treasurer R. G. James' benefit 9; Prince Pro Tem 12; The Girl I Left Behind 15; Devil's Auction 16.—ITEM: Treasurer R. G. James will resign 15 and will locate in California. His many friends in the profession will regret to learn of his failing health. A benefit will be given to him 9.

BATTLE CREEK.—HAMILTON'S OPERA HOUSE (E. R. Smith, manager): Walker Whiteside in *Othello* March 27; large house. William Barry in *The Rising Generation* 28; good house.

COLDWATER.—THURSTON'S OPERA HOUSE (J. T. Jackson, manager): Murray and Mack in Finnigan's Ball pleased a good audience March 28.

MINNESOTA.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Marie Jansen, supported by an excellent co. in Delmonico's at Six March 29 to a good house; audience well pleased. Nellie McHenry 4; large advance sale. Two Old Crones 5; Gilmore's Band 17.

DULUTH.—LYCUM THEATRE (L. N. Scott, manager): Augustus Thomas' charming Southern play, Alabama, was presented by an excellent co. on March 29 to good houses. Otto Skinner opened 1 in H. S. Grace de Grammont. His support is strong and satisfactory throughout, and the staging elaborate and handsome. The production was warmly received. He gives The King's Jester 2; Merchant of Venice 3; Shore Acres 5, 6; Gilmore's Band 21.—TEMPLE OPERA (John T. Condon, manager): Marie Jansen in Delmonico's at Six 26; good house. *The Man Without a Country* 1; fairly good business. Thomas' Orchestra 27.

MONTANA.

BUTTE.—MAURICE'S OPERA HOUSE (John McGuire, manager): The Tittel Sisters in repertoire March 25-27 to fair business. They did not receive the patronage they deserved. Charlotte Tittel as Mrs. Ogden D'Arcy in *The Woman of the World* was very artistic. Miss Minnie's serpentine dance was the perfection of graceful motion. Essie Tittel in *Frou-Frou* is very clever. Maude Granger 10-12; Pyke Opera co. 13-20.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): The Wind played a return engagement March 26 to splendid business. The Hustler 30 to a fair-sized audience. Joseph Murphy presented *Shaun Rue* to good business 1. Pauline Hall, supported by a capable co., presented the musical comedy, Dorcas, to a delighted audience 2. The Still Alarm 3; good business. Mary Anderson, who plays the leading female role, that of Elsie, Ferdinand, is a Salem girl, and was royally received by a delegation of friends present. The Black Crook 5, 6.—MUSIC HALL.—Bob Fitzsimmons' Specialty co. played to the capacity of the house 1, 2.—Such was the demand for admission that the management were obliged to stop the sale of tickets as early as 7:30 on the opening night. The Casino Girls

play a return engagement 4-6.—ITEM: The Joseph Murphy co. and also The Still Alarm co. close 6 for Holy Week to resume 15.

WICHITA.—OPERA HOUSE (H. C. Miller, manager): The Dazzler 1; good house. The Girl I Left Behind 2; Friends 16.

SPRINGFIELD.—OPERA HOUSE: The American Gentry Girls drew a big house March 29. M. R. Leavitt's Spider and Fly 18.

MORRISTOWN.—OPERA HOUSE: Rabbit's Minstrels, local amateurs, 17.

ROBOKEN.—THEATRE (John Clark, manager): The Danger Signal March 28-30 as well as Dan McCarthy.

BOZEMAN.—OPERA HOUSE: The American Gentry Girls drew a big house March 29. M. R. Leavitt's Spider and Fly 18.

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BILLS THAT INTEREST MANAGERS.

At the meeting of managers held at Palmer's Theatre last Friday to consider the lithograph question, a discussion was held in regard to proposed legislation affecting theatres—a proposed amendment to the present law concerning the children of the stage, and the new bill recently introduced by Mr. Mullin to prohibit the wearing of tights on the stage. Both bills will be discussed by committees at Albany to-day (Tuesday).

A. M. Palmer said it was necessary for managers to take some action to protect their interests.

In 1892, he said, "the Legislature passed a law, which THE MIRROR advocated, regulating the appearance of children on the stage with the approval of the Mayor. But through the chicanery of Mr. Gerry a few words were put into the bill which nullified the whole law. The next year a committee of managers went to Albany to get the law properly re-enacted. The legislative committee was favorable to the proposition when Mr. Gerry suddenly appeared. A small voice came over the telephone from a building on Fourteenth Street to the legislators, saying that Mr. Gerry must be obeyed. Gerry belongs to Tammany Hall. We didn't get the law changed."

"Since then that telephone has been dispensed with," interrupted Andrew A. McCormick.

"There's another telephone from an express office running to Albany," rejoined Mr. Palmer. "The public should understand," said Oscar Hammerstein, "that we do not desire to stand in the way of a law prohibiting lewd or indecent exhibitions on the stage, but we don't want to get into the clutches of such fanatics as Gerry and Comstock."

It was then decided that a general call should be sent out for another meeting, to be held at Palmer's yesterday (Monday).

Only two managers put in an appearance. They were Oscar Hammerstein and Edwin Knowles. A. M. Palmer was ill at home, and Mr. Hammerstein did not wait until the meeting began, for which he was hardly to blame, as it was called for 1 o'clock and did not take place until 2 o'clock. Horace McVicker attended the meeting for Abbey's, W. J. Block for the Herald Square, C. B. Cline for Koster and Bial's, H. C. Kennedy for the Park, Brooklyn; J. A. Fynes for Keith's, J. H. Curtin for the London, and James Donaldson for Colonel Sinn.

After a preliminary meeting, of which it Horace McVicker was chairman and at which it was decided to send Judge Dittenhofer to Albany to-day (Tuesday) in the interests of the managers, another meeting was held with Edwin Knowles as chairman.

The chairman announced that Judge Dittenhofer had consented to act in the manager's interests and he thought the expense should be covered by an assessment pro rata of all the managers interested.

J. Austin Fynes was appointed secretary of the meeting and said he would endeavor to make these assessments.

Horace McVicker thought that two or three representative managers should accompany their counsel.

The chairman instructed the secretary to send to Mr. Palmer and ask him to appoint three managers to accompany Judge Dittenhofer.

A. M. Palmer late last night announced that he was unable to find any managers able to accompany the counsel to Albany. Judge Dittenhofer will accordingly appear alone before the legislative committee.

MISS ACHURCH AND CANDIDA.

The new play by Bernard Shaw which, it has been said, Richard Mansfield would produce at the new Garrick Theatre, is entitled *Candida*. The piece is in three acts, and has only six characters; and its scene, like that of part of *Pinero's Hobby Horse*, is in a clergyman's house at the East End of London—St. Dominic's Parsonage, Victoria Park.

Janet Achurch, the London actress for whom Mr. Shaw wrote the play, was engaged by Mr. Mansfield, and will be a member of his stock company until the end of June. It is said that Mr. Shaw refused to let Mr. Mansfield have the piece unless Miss Achurch played the part.

It is said that Mr. Mansfield does not care for the play since he has read the manuscript, and that Miss Achurch will be seen in something else.

THE HAHNEMANN HOSPITAL BENEFIT.

Minnie Maddern Fiske will appear as Mercy in *Caprice* at a benefit performance to be given at the Empire Theatre on the afternoon of April 18 in aid of the Maternity and Training School Departments of the Hahnemann Hospital. The benefit is under distinguished auspices, and the audience is certain to be a brilliant and representative one. Arthur Forrest will appear as Jack Henderson, and Maida Craigen as Edith. The rest of the cast will include Samuel Reed, Charles J. Bell, Percy Brooke, Charles Charters, W. Brown Smith, Ella Fontainebleau, and Emma Stevens. The pupils of the Empire Dramatic School will appear as mountain campers in the first act. The boxes have brought \$100 apiece, and a large portion of the house has already been sold at advanced prices.

KYRLE BELLEW'S ACCIDENT.

Kyrle Bellew narrowly escaped a very serious accident while riding his bicycl on Riverside Drive on Sunday.

An inexperienced bicyclist coming down hill lost control of his machine, and while going at top speed crashed into Mr. Bellew. Mr. Bellew was thrown from his wheel and completely stunned.

Mr. Emery, who was riding with him at the time, assisted Mr. Bellew to the sidewalk and found that his injuries were not worse than severe bruises. After recovering from the shock, although in considerable pain, Mr. Bellew pluckily mounted his wheel and rode home.

JACK HARKAWAY REDIVIVUS.

A new version of *Jack Harkaway* was produced on March 27 at the Queen's Theatre, Montreal, under the stage direction of Ed. Varney, who impersonated the title role.

The play is the property of J. B. Sparrow, manager of the Queen's, who intends to send it on the road with a strong company next season.

The scenery painted by Joseph Garon, the mechanical effects, the sinking of the ship, and the bombardment of the Spanish Fort all proved attractive features of the production.

A NEW THEATRE IN BROOKLYN.

It is said that a handsome new building of marble is to be erected at the junction of Broadway and Myrtle Avenue, Brooklyn, to contain a theatre, by Bernstein and Marks, representatives of a syndicate. The site has been bought at a cost of \$80,000.

A LETTER FROM MODJESKA.

Madame Modjeska, writing from Rome under date of March 25, says: "I am enchanted with the Eternal City and I feel grateful to the Russian Government, thanks to its cruel edict, that I am about to have so much enjoyment and happiness. Mr. Bozenta and I have visited everything. I think, in the modern and ancient Rome. We have crept into the catacombs, prayed at the Sistine Chapel, seen the Holy Father and heard him say a mass. We have mused at the Forum Romanum and Coliseum, walked among the ruins of ancient magnificence, stepped reverently on the mosaic pavements of Caesar's dominions, their throne hall, academy, hall of the judges, dining rooms, nympharium and vomitoriums.

"Our Italian guides have been a source of constant amusement. When in Venice one pointed out the house where Shylock lived and another that belonged to The Merchant of Venice. He also wanted to take us to the house where Othello killed his wife.

"We walked on the Rialto in Venice, but the extract of bad odors arising from refuse robbed this famous spot of romance and made us hurry to a more congenial place.

"There is nothing worth seeing at the theatres in this section of the country. The opera in Rome is quite second-rate, and the other attractions are presenting French plays, or comic operas and farces. Thanks to Mr. Abbey, America has the best of the singing powers just now. They never had such a combination in any of the European theatres as has been heard in New York the past Winter.

"A new dramatic star, Tina di Lorenzo, has recently created much enthusiasm in Rome as Frou-Frou, Camille, etc.—about the same repertoire as played by Duse.

"The weather here has been very suggestive of March in Chicago, but just now the sun shines and the sky is almost as blue as in California. Italy's climate cannot be compared to that of California, though, and if it were not for art and ruins this country would not be worth seeing to those who have lived in Colorado, California or Florida. One must live constantly in the past here, and while the beautiful buildings of the Renaissance, the old pictures, the marvellous remnants of the palaces of the Caesars and the famous churches are fascinating, yet the new Rome is horrid.

"The city, like the country, is very poor and there is little cleanliness in the life of the average Italian. Still, the people are nice and kind and gentle, and not so greedy as many travelers describe them. They love money, it is true, but who doesn't?

"I have met with most enthusiastic success this Winter in my portrayal of *Fedora*—especially in the death scene. I expect to play The Second Mrs. Tanqueray before my return to America.

"There is a strong probability of my yet appearing in Warsaw and St. Petersburg, as influential friends are working hard to secure the necessary permission, with strong chance of success."

SUMMER OPERA AT THE CASTLE SQUARE.

Manager Rose, who is making extensive preparations for a season of Summer opera at the Castle Square Theatre, in Boston, to follow the run of Rob Roy, was in New York last week and had this to say to a MIRROR reporter:

"I am beginning to believe that almost everybody in Boston is either ambitious to go on the stage or to be in every Summer opera company. The past week I have been deluged with applications by letter and applicants in person, a large majority of the latter answering my call for chorus girls. Out of such generous numbers I have been able to cull an excellent corps. Each member has been carefully selected with the purpose of having the best possible combination of well trained and excellent voices with pretty faces and figures.

"William Wolff, who is to be the comedian of the company, is engaging the principals in New York, and thus far has been specially fortunate in securing excellent talent. Among those engaged are John McWade, baritone; Edgar L. Seaman, tenor; Beaumont Smith, comedian; Marie Bell, soprano soubrette; Alice Gaillard, contralto. An orchestra of especially selected musicians will be under the able direction of Max Hirschfeld.

"Success should surely attend this Summer enterprise, for, in addition to the fact that I shall endeavor to be unexcelled in the selection of my company and will make productions of comic operas which are in every way worthy of Boston's best Summer patronage, it is a positive fact that there is no theatre in the city that is better fitted for the comfort of Summer theatregoers than is the Castle Square. The location of the house is cool in the first place, having free and open space on three sides where the breezes will lend their natural aid to the excellent cooling system which will be employed so effectually this Summer."

AMERICAN EXCHANGE BOONING.

A sign of prosperity is shown at the American Theatrical Exchange in the receipt of new applications from local and traveling managers to be placed on its books. Only the best theatres in every city and the higher class of attractions are dealt with. The open time department will be this season a special feature to managers of combinations, as every city and town in the country will have its open time on file for the free use of visitors as well as for regular patrons of the Exchange. A daily bulletin of dates throughout the country is posted, which is a feature appreciated by the local manager, who secures a higher grade of attractions than by former methods. All the high-class attractions and strictly high-priced theatres which have in the past favored the American Theatrical Exchange, continue to do business with the firm, fully realizing that the many improvements in all departments must necessarily result in greater satisfaction.

A RELIC OF BROUGHAM.

Noting in THE MIRROR some weeks ago an article on the presentation of a hat worn by the late John Gilbert as Sir John Vesey in Money, to the American Dramatists Club, Jay Hunt was moved last week to present to that organization through the editor of this paper the make-up box of the late John Brougham. Mr. Hunt, who characterizes this gift as an addition to a "museum of nevered antiquities," in his letter relative to it says:

"On the lid of the box you will observe the name, 'John Brougham,' inscribed; beneath which is scratched, 'T. E. Morris,' to whom the donor, a short time prior to his death, presented the box, which afterwards, through the courtesy of the widow of Mr. Morris, was given to me."

NEXT PLAY AT THE EMPIRE.

The Importance of Being Earnest is in active rehearsal at the Empire Theatre and will probably be produced a week from Monday night. Charles Friesman says that he is confident the comedy will prove successful here.

WALTER SANFORD IN TROUBLE.

Just before the curtain rose on The Pace that Kills at the Fourteenth Street Theatre last Tuesday night, an injunction obtained by Howe and Hummel, attorneys for Sir Augustus Harris, was served upon Walter Sanford, restraining him from producing the piece on the ground that portions of it had been taken from The Run of Luck, a play written by Sir Augustus Harris and the late Henry Pettitt. After the papers had been served, Manager J. Wesley Rosenquist said the lawyers consented to take his bond, and so the production was allowed to go on. This Howe and Hummel deny. Their representative, A. H. Katenburg, says he refused to take the bond.

There was a second performance of the play at the Wednesday matinee, but the theatre was closed on the Wednesday evening and since.

Howe and Hummel went before Judge Gilde sleeve in the Superior Court on Wednesday and obtained an order for Mr. Sanford to show cause in court the following morning why he should not be punished for contempt in disregarding the injunction. Meantime A. J. Dittenhofer, Mr. Sanford's counsel, had obtained a transfer to the United States Court on Mr. Sanford's affidavit that he is a resident of Pennsylvania. Lawyer Hummel says he will take proceedings to have Mr. Sanford punished for perjury, as the manager recently swore, when he brought suit for divorce, that he was a resident of this city.

Charles Friesman is also interested in the case. He avers that a scene in The Pace That Kills is a copy of one in The Sporting Duchess, for which he owns the American rights.

Mr. Sanford has been summoned for contempt of court in having given the performance last Wednesday afternoon. The case came up yesterday (Monday) and was adjourned until Wednesday morning.

THE THIRD MANAGERS' MEETING.

A call was sent out to managers to meet at Palmer's Theatre last Friday at 4 o'clock to hear the report of the committee which had been appointed the Monday previous to secure signature of managers to a proposal to abolish all fence and lithograph advertising as an experiment until June 2. There was practically no response to the call. A. M. Palmer, Andrew A. McCormick, F. D. Bunce, and David I. Thompson, all being present of those managers present at previous meetings. Oscar Hammerstein and Frank W. Sanger were there, but they had come in regard to the Mullin Bill.

Oscar Hammerstein took the chair, and after calling the meeting to order said he was and always had been ready to abolish the lithograph nuisance as far as his theatres were concerned. He was determined not to have it at the new Olympia if the other managers would do the same.

Andrew McCormick, Chairman of the Committee on Signatures, said that the committee had not been successful. He reported an unwillingness of the managers to sign such an agreement at the present time, inasmuch as the contracts for the rest of the season stood in their way. Mr. McCormick thought that it would be wiser to let the matter rest for a while, and meet again in the Summer with respect to action next season.

A. M. Palmer said that, personally, he regretted that immediate action could not be taken in the matter, but he agreed with Mr. McCormick. He was determined, however, not to issue another ticket for advertising privileges.

The motion to postpone further action until next Fall was put by the chairman and carried.

CUES.

William Courtright has joined the Linsey Woolsey company.

Gus Bothmer's Bunch of Keys company is resting in New York during Holy Week.

Sadie Martinot and her company returned to this city last week.

Edwin Varitez has been engaged by Augustin Daly for next season.

M. M. Gutstadt, manager of the Lyceum, Ithaca, N. Y., is in town.

Lee Harrison has been engaged for The Mimic World.

Mr. and Mrs. Robert Wayne have secured from Oliver Byron the rights to produce The Plunger, and have added that play to their repertoire.

Charles Atkinson, of the Bowdoin Square Theatre, Boston, has engaged Mattie Beaumont (Burton) to play the leading parts in Hands Across the Sea and The Fire Patrol.

Manager C. E. Callahan, of Coon Hollow, has engaged M. M. Murray to play Lem Stockwell for the rest of the season.

Adele Pervis Onri, the globe serpentine dancer, has been re-engaged for the Orpheum in San Francisco. She is meeting with great success on the Pacific coast.

Florence Roberts has been engaged by Harry Williams to originate a part in The Bowery Girl. The company will open at the Haymarket Theatre, Chicago, on April 14.

Fred W. Sidney, who sailed for England on April 6, has appointed Frank Dietz his American representative. Mr. Sidney's farcical comedy, A Loving Legacy, is now running at the Strand Theatre, London, where it was recently produced with every indication of success. The play was originally written for America and has been slightly localized to suit English audiences.

Herrmann and Madame Herrmann contemplate a European tour this Summer.

J. E. Toole's Killarney and the Rhine company will close season of forty-one weeks with a return date at Philadelphia on May 18. Manager Louis Egan says business has been excellent, considering the times.

W. L. Galbraith, a non professional, and Rose King, of the King Sisters, were married on March 29 at Grace Church in this city, the Rev. Dr. Huntington officiating. A wedding supper was served at the home of the bride after the ceremony, and many handsome presents marked the event.

Ethel Marlowe has been engaged by Frank Xerxes for his Summer season, opening in Halifax, N. S., next week.

A farce-comedy entitled The Two Flats, written by Harry Watson, will go out in May under the management of J. E. Starkes, manager of Allen's Theatre, New Brunswick, N. J. The leading roles will be taken by Mr. Watson and Alice Hutchins, late of The Hustler company. The first performance will be given in New Brunswick.

During her engagement at the Hagan Opera House, St. Louis, Mo., Ethel Ellsler received a handsome heart-shaped gold locket as a token of the esteem in which she is held by the manager of that theatre, Oliver L. Hagan.

An entertaining recital was given at the residence of Mr. and Mrs. A. L. Barber, 515 Fifth Avenue, last Tuesday evening. There were

several recitations by Mrs. Anna Randall-Dish, and Gustave Becker played piano solos. Charlotte Gaynor Riley and Sara Humbert each contributed solos, and Daisy Foster recited a little monologue entitled Jack, making decidedly the hit of the evening. The recital was very well attended.

Little Irene Franklin has been specially engaged for the run of The Fire Patrol at this Bowdoin Square Theatre, Boston.

John D. Davis, manager of Robinson's Opera House, Cincinnati, writes that his house closed season on Saturday night, owing to cancellation of dates by companies that have stopped touring. The house will have a supplemental season of four weeks, opening in May, with a well-known opera company as the attraction.

George Layton, a London monologist, has been engaged by F. F. Proctor for his theatre in this city. Mr. Layton is a native of this country, but has resided abroad since childhood.

Colin S. Eaves, who has been manager for J. C. Duff for the last three years, has arranged to go with D. W. Truss.

Frank P. O'Brien, manager of O'Brien's Opera House, Birmingham, Ala., complains that the Sadie Martinot company failed to fill a date at his house for which he had made every preparation in the way of advertising, etc. It is said this company jumped from New Orleans to Philadelphia.

The following people have been engaged for the Human Race company: Charles Charters, Henry Napier, W. D. Hanbury, Mabel Taliferro, and Maude Winter.

George Middleton, Rena Howard, and Master Eddie Clark have been secured for William Collier's new piece.

Frank Casey, who has been for two seasons with the Wang company, has been re-engaged by Manager Truss for the part of Pepat.

The St. Paul *Globe*, in speaking of Esther Lyon's work in The Ensign, says: "She is earnest, sweet and consistent in the role of Alice Greer." The *Morning Call*, referring to Oscar Eagle as the Secretary of the United States navy, says, "His make-up is accurate, and his presentation of the part faultless."

Lee Jarvis has been receiving praise for her work in Our Flat on the

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Patrons of THE MIRROR are notified that
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Advertisements intended for the last page,
and changes in standing advertisements, must
be in hand not later than noon on Saturday.

CLERICAL LITTLENESS.

Most persons have probably heard—though
many may have forgotten—of the preacher
who, in a prayer, made a statement of
fact about which, in his explanation thereof to
the Deity, he added: "Paradoxical as this may
appear, O Lord, it is nevertheless true." And
many such we still have among the clergy.

In Los Angeles, the other day, a judge decided
that it was unlawful for a clergyman to utter a
slander under cover of a prayer. The immediate
case was that of the so-called Rev. J. C.
CAMPBELL of that city, who was sued for damages
by a woman who held the position of librarian in
the city library. CAMPBELL, it seems, had some
spite against the woman, and in a prayer before
his Methodist congregation exclaimed:

"O Lord, vouchsafe Thy saving grace to the
librarian of the Los Angeles City Library, and cleanse
her of all sin and make her a woman worthy of her
office."

It is safe to say that there is no record of any-
thing so contemptibly blasphemous, so disgrace-
fully small, or so viciously and maliciously mean
as this "prayer." And unfortunate indeed is
such an institution as the church in such a repre-
sentative.

But there are others. A so-called "Minister"
—also a Methodist—in Marshall, Tex., recently
gold his congregation that he had married a man
and woman of the theatrical profession. The
couple, he said, had lived together as man and
wife for some time, but had finally come to him
for formal union. This preacher took occasion
to vilify this particular man and woman, although
he has made them man and wife, and he had the
dishonesty to assert that theatrical people were
all of the same class. The newspapers very
promptly resented this, and retaliated by recalling
facts as to clergymen who had been stationed
in that town that would disgrace men in any
vocation. But, of course, one dishonest clergymen
cannot in the estimation of right-thinking people
reflect upon the admirable functions of the
church. Yet some of these men who wear the
liveliest of the church would damn the theatre on
isolated individual promises.

A meeting of the Ministers' Alliance in Kansas

City last week developed an illustration of the
narrowness and bigotry of some of the cloth,
while it showed the reasonableness and liberality
of others of that society. The Rev. W. B. SHAW
read a paper entitled "The Christian Theatre: a
Possibility." It defended the best things in the
theatre, and argued for efforts to make them pre-
dominate more largely.

But the essayist roused the ire of some of his
hide-bound associates, and was roundly abused
for his views. One man with a revival voice,
described as "deep, moist, and tremulous," de-
clared that a clergymen who could go to a the-
atre was "a decoy duck of the devil." This min-
ister never had been to a theatre, but he assumed
to know all about it, just as he assumed the right
to judge and pronounce sentence upon any
clergymen who, acting upon individual knowl-
edge, might see fit to go to a theatre. Another of
these clergymen, with fine Western expressive-
ness, characterizes the theatre as "the slaughter-
house of virtue." And he, too, never had been
to the theatre.

Fortunately for the ministerial credit of Kansas
City, there were three or four clergymen at this
meeting who denounced the obstinately preju-
diced views of those who did not know anything
about the theatre yet who condemned it abso-
lutely.

The church, like the theatre, is very unfor-
tunate in some of the persons who assume to
represent it. Yet both institutions will long
survive all those who disgrace them.

IN A QUIETER WAY.

FROM a report of the third meeting of New
York managers to consider developments in the
matter of the frauds upon local theatres in sales
of tickets, it is apparent that these gentlemen do
not believe in hunting any kind of game to the
accompaniment of a brass band.

The latest meeting was very lightly attended,
no doubt in accordance with an understanding
among the managers, and was adjourned until
next season. Former meetings had been fully
reported in the newspapers, thus giving the
guilty an opportunity to read as they ran the
plans of the men whom they had been defrauding.
It is a wise plan, this of the managers, to
lull the anxieties of those whose wrong-doing
they are investigating by a show of inactivity and
an air of unconcern.

The managers no doubt have a well-digested
plan of investigation which in the long interval
between now and the time of their next meeting
may be pursued with all the secretiveness of a
detective system to a climax that will astound
the public and throw those who have been defrauding
them into confusion, if not into prison.

The police authorities have acted with com-
mendable alacrity in the cases of interest to the
managers brought to police attention. Several
forgers of tickets have been indicted by the
grand jury, and will no doubt be speedily pun-
ished. This will of course encourage the man-
agers of New York to search into the details of
their business for further abuses, and at their
next meeting in the coming Autumn we may ex-
pect developments of a sensational character.

THE Woman's League for Political Education
last week discussed the political, social and geo-
graphical history of New York, and opened the
symposium with a disquisition on "The Tail
Theatre Hat." The size of the last-named sub-
ject in its occasional abstract made its preliminary
discussion pertinent. And it has no doubt been
potent socially and politically as it unquestion-
ably has been geographically. What women
need to do is not to discuss the theatre hat so
much as to circumscribe its powers for visual
interference. Example as to it will be far more
admirable than precept.

WE learn from Boston of an operatic tenor who
objected to the statue of the soprano as reflecting
upon his own insignificant longitude. Why
such a creature was endowed with a voice that
alone makes him endurable is one of the para-
doxes of which Nature is unquestionably guilty,
but for which humanity can enforce no punishment.

WORD comes from Milwaukee about a pro-
posed change in the management of a theatre
there because "cheap shows do not pay." Cheap
shows never paid anywhere.

FOOTLIGHT FUN.

HAMLET—"I had a funny experiment on the road recently."

YORICK—"What was that?"

HAMLET—"Why, the management gave us our salary
regularly every week for two weeks."—*Syracuse Post*.

HER FAULT.

"Ethel is such a dear creature, but she has one fault;
She is terribly stuck on her shape."

"I think most of the shape is stuck on her."—*Toledo News*.

SAVAGE.

"What that tragedy needs," said one critic, "is more
realism."

"Yes," replied the other. "They ought to kill the
actors, sure enough."—*Washington Star*.

PERSONALS.

SEIDL.—Anton Seidl appeared for the first
time since his illness at the Brooklyn Academy of
Music last Tuesday night, when he led his or-
chestra on the occasion of the fifth concert of the
Seidl Society.

YEAMANS.—Jennie Yeamans arrived in the
city last week unexpectedly. Miss Yeamans re-
turned to New York on an erroneous report that
her mother, Mrs. Annie Yeamans, was ill. She
will remain about a month and then return to
Europe with her mother. Miss Yeamans will
pass the Summer playing alternately in Paris
and London.

PAUL.—Howard Paul has been elected a mem-
ber of The Players. He was proposed by his old
friend, Joseph Jefferson.

BARNARD.—Charles Barnard has taken apart-
ments in the Carnegie Music Hall building.

KINGSTON.—Sam Kingston, who has been in
advance of Thomas Keene this season, was in
town last week. He will sail for Europe early
next month.

HANLEY.—M. W. Hanley denies the report
published recently that he proposed to buy a
theatre in this city.

JEFFERSON.—Joseph Jefferson will address the
pupils of the American Academy of the Dramatic
Arts in the Berkeley Lyceum next week Tues-
day afternoon.

NETHERSOLE.—Olga Nethersole lost her dog
"Barrie," and her last week in Boston was made
wretched as a result.

KENDALL.—The many professional friends of
Manager W. E. Kendall, of the Holyoke, Mass.,
Opera House, will be pleased to know that he
has sufficiently recovered his health to resume
his managerial duties. Mr. Kendall met with a
severe accident early in December, suffering the
fracture of three ribs, and sustaining internal
injuries which nearly cost him his life.

RUSSELL.—Sol Smith Russell is to make a vaca-
tion trip to Europe. His season closes May
11, and he sails ten days later.

CRABTREE.—Boston friends of Lotta Crabtree
have recently heard from her. She has been
passing a delightful Winter in Madrid and she
expects to return home about the first of May.
Her health is greatly improved.

BURBECK.—Frank Burbeck and his wife (Nan-
ette Comstock) will sail for Europe on May 4 to
make an extensive continental trip. They will
not return until September when they will again
join Charles Frohman's forces.

MCKEVER.—John McKeever, who has been
treasurer at Palmer's Theatre ever since Mr.
Palmer moved up to that house from the Madison
Square, will be transferred to the Garden The-
atre next week.

ROSEN.—Lew Rosen, the journalist and play-
wright, has returned to New York and will re-
side here again.

KEENE.—Thomas W. Keene is resting at his
home on Staten Island, but will resume his tour
next week.

IBSEN.—Henrik Ibsen was sixty-eight years
old on March 20.

JONES.—Henry Arthur Jones' new play is called
The Triumph of the Philistines.

ALEXANDER.—It is announced that George
Alexander and his St. James Theatre company
will begin an American tour in September.

GOODWIN.—Nat. C. Goodwin has purchased the
house at 35 East Thirty-third Street for
\$57,750, assuming a mortgage for \$20,000, and will
make it his metropolitan home.

GILBERT.—Mrs. Gilbert was out of the cast
at Daly's twice during the double bill last week,
but she assumed a place in The Honeymoon, to
the pleasure of her audiences.

PAPINTA.—Papinta, the dancer, has made a
decided hit at the Casino. Her success is so pronounced
that the management have engaged her indefinitely.

ROACH.—James Connor Roach will give the
last performance of *Rory of the Hill* in New
York City this season at the Metropolitan Opera
House on May 3, the occasion being the seventy-
fifth performance of the piece in New York and a
testimonial accorded to Mr. Roach by eminent
Irish citizens in appreciation of his efforts to
raise the standard of the Irish drama. The petition
was signed by Miles O'Brien, C. C. Shayne,
Chauncey Depew, Hugh J. Grant, and many others
prominent in the social and political world.

JARBEAU.—Veronica Jarreau has played her
long, exacting, and laborious part in *The Passing
Show* for the past three weeks under difficulties.
She has suffered from a badly-sprained knee,
but under the constant care of a physician is
growing better.

SINN.—Colonel William E. Sinn is the author of
"A Theatrical Manager's Reminiscences" in the
current issue of *The Independent*, the well-
known religious weekly.

HOWSON.—Emma Howson will give an "at
home" next Wednesday afternoon at her studio,
9 West Fourteenth Street.

CREAHAN.—John Creahan, of Philadelphia, is
collecting material for a biography of Laura
Keene. Mr. Creahan knew Miss Keene during
the larger part of her career.

HART.—Joseph Hart has engaged Fleurette,
the remarkable little dancer now engaged with
the *Gay Old Boys* tour next season.

RAPLEY.—W. H. Rapley, manager of the Na-
tional Theatre and the Academy of Music, Wash-
ington, is in town. He makes his headquarters at
the American Theatrical Exchange.

BOURLIER.—Emile Bourlier, manager of the
Temple Theatre, Louisville, was in town last
week arranging his bookings for next season.

WARD.—Fanny Ward, who is under contract
to George Edwards, the English manager, will
sail for London to-morrow (Wednesday) on the
New York.

LIPMAN.—Al. Lipman is still in the Mercy
Hospital, Pittsburgh, recovering from a broken
leg. He expects to be out in a month or so.

SALVINI.—The Philadelphia *Times* and *Bulletin* praised many details of the work of Alex-
ander Salvini as Hamlet in that city.

CUSHMAN.—Adelaide Cushman, who some
time ago took the position of leading lady in
Forepaugh's stock company, Philadelphia, has
become a prime favorite in that city.

HIGH.—Gavin D. High, the young San Fran-
cisco dramatic editor, who went upon the stage
three years ago to better fit himself as a critic, is
now city editor of the new evening *Record* in
Los Angeles, Cal. Mr. and Mrs. High (Melvin
Hye and Lillian Relma) left the De Wolf Hopper
Opera company during their Boston engagement
so that he could begin on the *Record* on March 4.
During his three years upon the lyric stage, Mr.
High has sang some of the leading tenor and
baritone roles in several first class comic opera
organizations, and was the stage manager of the
original phenomenal run of Willard Spenser's
Princess Bonnie in Philadelphia. Mrs. High has
acquitted herself admirably in small parts with
Edward Harrigan, The Dazzler, and De Wolf

Hopper. She will hereafter assist Mr. High in
the dramatic department of the *Record*.

LETTERS TO THE EDITOR.

STIFF CHARGES.

NEW YORK, April 2, 1895.

Sir.—I was glad to note in your issue of to-day, you
mention the fact that exorbitant prices are charged at
the Casino for refreshments.

Last Saturday night I was there with a friend and we
were charged fifty cents for one whiskey and one small
bottle of beer.

If the Casino is to become popular, the management
must see to it that this is remedied.

Yours, S. ZHAMANS.

NO QUARTER FOR PIRATES.

BOLLES' OPERA HOUSE, J.

TURNER, III., March 30, 1895.

To the Editor of The Dramatic Mirror:

Sir.—Play pirates have no "opening" in my house.
Only a week ago I was offered Uncle Josh Sprucey
(Dave B. Lewis' company) which I played to S. R. O. on<br

THE USHER.



It's obvious to the most superficial observer that no effective action will be taken by the managers of this city collectively to wipe out the free pass evil.

One by one the early enthusiasts among them have cooled, until now, as announced at the managers' meeting on Friday last, it is considered expedient to drop the matter "until next Fall"—a conveniently vague period of resumption.

The reason that has prevented united action in respect to regulating a matter that touches the pockets of every man of them is the same old reason that frustrates every attempt to bring our managers together upon an intelligent and cooperative business footing—they cannot set aside their immediate and purely personal interests long enough to act for the common welfare. They are fearful that individual opportunities for getting ahead of competitors might be affected if they came together on any general point.

The result is that our managers are now, and will continue to be—in all probability to the end of the chapter—the victims of scheming politicians, brazen thieves, and the hordes of hungry deadheads that their own lax methods have created.

♦

THE MIRROR's thorough exposure of the ticket-scalping frauds, however, has brought about a marked improvement in the litho and bill-board ticket system. Ticket forging has been stopped and several forgers have been indicted. Two or three managers, having been put on their guard, have detected and discharged dishonest advertising agents. Several scalpers, unable to procure "stuff" of the most salable kind, have gone out of business. The sale of complimentary passes, issued to minor members of the profession, has received a check through the arrest of W. D. Botto for this offence. Individually, if not collectively, managers have opened their eyes to the abuses described in these columns, and are doing what they can personally to abate them.

THE MIRROR has done its duty in laying bare all the details of the ticket swindle business. The corrective steps taken by the managers meantime although in the right direction are likely to be of comparatively small effect. An evil of the nature and magnitude of this one, whose ramifications are wider than even the best informed New York manager suspects to-day, requires prompt, vigorous and universal treatment. That, as I have pointed out, it will not get, for our managers apparently rather enjoy being robbed, tricked, fooled and beaten by the gang that fattens on them.

No genuine remedy will be applied unless the combination managers—who are equally concerned in the results—band together and take suitable action.

♦

Another earnest effort is to be made to modify the unjust provisions of the penal code relative to the employment of children on the stage. Several managers, among whom Edwin Knowles is prominent, have sent a bill to Albany whose purpose it is to permit children to sing and dance on the stage, as well as to act, under license from the mayors of cities and the presidents of villages.

The bill was introduced in the Assembly recently and it is now in the hands of the Committee on Code, whose members will give a hearing to those interested in the measure to-day.

Mr. Gerry is preparing to fight this bill tooth and nail, of course; but from recent developments it does not appear that Mr. Gerry has a particularly strong pull with the present legislative body. For that reason the bill is likely to be considered on its merits, so it stands a capital chance of becoming a law.

It will be remembered that in the last movement to remedy the prevailing condition of this matter the legislature amended the law with a view to accomplish exactly what the new bill mediates; but owing to a trifling defect in the phraseology of the Stein law its purpose was thwarted through Mr. Gerry's efforts, the courts ruling that it was to be interpreted as permitting the licensing of children to act only. There was never a case where the letter of a law triumphed more completely over its spirit.

Let us hope that the new measure will go through with flying colors and wipe out what has been a plain perversion of the legislature's purpose.

♦

The cycling fever has been caught by nearly everybody this Spring, and of course the profession is included.

THE MIRROR staff spend their spare time a-wheel. On Sunday morning the observer could see spinning along the Boulevard Daniel Frohman, Bronson Howard, Mr. and Mrs. Al Hayman, Mr. and Mrs. Joseph Humphreys, Mr. and Mrs. Edward Emery, William Gillette, Kyle Bell, Mason Mitchell, E. M. Holland, and many others. Manager Sanger is rapidly acquiring skill in riding on the Madison Square Garden roof, and efforts are being made to proselytize Managers Palmer and Charles Frohman, who as yet coyly resist the allurements of the sport.

A theatrical cycling club is in course of formation, by the way. The prime movers are Joseph Humphreys and Edward Emery. They are seeking suitable premises in the neighborhood of Central Park for a club house.

♦

Authorities on finance and commerce point with satisfaction to the advance in prices of almost all commodities during the past six weeks. Prices are higher than they have been in twelve months.

These facts indicate a renewal of financial confidence and an improvement in trade. The advance is not due to artificial circumstances but to increased demand.

Those that are expert in interpreting financial

conditions agree that business activity and prosperity of a widespread nature are at hand.

♦

There has been a wholesome improvement lately in the attitude of our public toward home players and home plays. Not so long ago the native actor and dramatist found his Americanism a handicap with American audiences, given over as the latter were to worship of the foreign fetish. But of late the public has come to look upon indigenous dramatic products with less and less prejudice, until now—strange as it may seem—it is viewed with fairness, if not indulgence.

The only persons that have not recognized this change of front are the critics and the managers, who continue to turn themselves inside out whenever anything or anybody bearing the European trademark comes in sight.

STAGE STUDENTS' INTERESTING WORK.

Last Thursday evening at the Berkeley Lyceum took place the fifth subscription performance by the students of the American Academy of the Dramatic Arts.

Franklin H. Sargent, the scholarly principal of this successful school, usually provides a programme that is sufficiently attractive to draw students and lovers of the drama, apart from those who are chiefly interested in the progress made by the students. Commonplace plays performed by amateurs do not prove good entertainment, but Mr. Sargent is happy in giving at each performance some play or feature that is either altogether new to this country or some selection from the classics that is always worth seeing, no matter how performed.

On Thursday night the programme was particularly good. It opened with "The Hymn to Apollo," the music of which was recently found in the ruins of Delphi. Then followed The Electra of Sophocles; the first act of Ibsen's latest play, Little Eyolf, and a bit of homespun material by Frank C. Drake called Bachelor Girls.

"The Hymn to Apollo" is not as soul inspiring as its title. The music is dirge-like, without any striking passages. Charlotte Lambert sang the hymn.

The chorus of The Electra was particularly good. Alma Kreuger, a student of considerable promise, was the Electra. Miss Lambert was the Clytemnestra.

Little Eyolf is morbid and depressing as most of Ibsen's plays are, and in some respects the plot resembles *Rebellious Susan*, Mrs. Allmers, neglected by her husband, threatening to throw herself into another man's arms. The climax in the first act is dramatic, although conventional. John Blair was good as Allmers, and Alma Kreuger was good as the wife. Meta Brittain, a clever actress, was excellent as Aston. Miss Benjy did very well in the title role.

MANAGERIAL TACT.

Managers Tindale, Brown and Company, of the Grand Opera House, Jacksonville, Ill., last Thursday handed out this neat request, neatly printed, with their programmes:

TO THE LADIES: In response to a general public sentiment, on the part of both ladies and gentlemen, we wish to respectfully request that ladies remove their hats during the performance. Present styles of wearing the hair permit it truthfully to be said that ladies so attired lend a most graceful, becoming, and picturesque charm to any mixed assembly, besides adding greatly to the convenience and comfort of the rest of the audience. This is not a rule of the House, but simply a request, and as it will add to the pleasure and enjoyment of our patrons, will greatly oblige.

TINDALE, BROWN & CO.

The Illinois *Courier*, published in Jacksonville, the next day chronicled the fact that three-fourths of the women in the audience graciously and gracefully responded to the request, and added that "the effect was charming."

EUGENE ROBINSON'S REJOINDER.

In a letter of detail sent to THE MIRROR, Eugene Robinson controverts the statements made in last week's issue by Edward C. White, who, Mr. Robinson says, although a one-fourth owner of Paul Kauvar, was yet a silent partner with no voice in the general management of that play, and simply in the position of a salaried employee of Mr. Robinson. Mr. White, according to Mr. Robinson's letter, acted against the latter's interests as his employer, and was under obligations which he did not fulfill. It would seem, from Mr. Robinson's statements, that the matters of difference between Mr. Robinson and Mr. White are of a personal interest and of a nature to be settled in a court. They cannot, evidently, be settled by a newspaper controversy.

HAS COME TO STAY.

McConnell's Theatrical Exchange has come to stay. The success achieved by it from its inception up to the present moment is phenomenal. The new departure taken by Mr. McConnell in conducting his Exchange has met with hearty endorsement of leading managers throughout the country. Mr. McConnell is in constant touch with all the big productions throughout Europe, and thoroughly in rapport with European managers. He has made extensive alterations in his commodious offices. Every modern improvement and convenience has been introduced for the facilitation of his extensive business. The offices are daily thronged by the representative managers of theatres and stars.

THE FATTED CALF COMPANY.

Eugene Robinson will open with William Gill's piece, The Fatted Calf, in Newark next Monday. The following people will be in the cast: Leonora Bradley, Nellie Sheldon, Maud Winter, Fred Maynard, George K. Henry, Herman Hirschberg, J. E. Hynes and Frank B. Clayton.

MANAGER KRAUS WINS.

George J. Kraus, proprietor of the Imperial Music Hall, was arraigned in Jefferson Market Police Court last week charged by Madeline Shirley with making a libellous statement about her. After listening to the evidence Justice Taintor gave a verdict for Kraus.

MORE STRANDED ACTORS IN TOWN.

Several of the members of the late Flockton and Harry Flying Dutchman company reached town on Saturday. The actors received their fares back to New York. They say the production proved the worst fiasco they were ever connected with.

EXCELSIOR, JR., AT OLYMPIA.

Oscar Hammerstein has arranged with E. E. Rice to open his new Olympia with *Excelsior, Jr.*, the new burlesque by R. A. Barnet. The piece will be put on for a run, beginning Nov. 11.

PROFESSIONAL DOINGS.

George S. Barnes, THE MIRROR correspondent at Battle Creek, Mich., has been elected an Alderman of that city.

It is reported that John Havlin, who manages theatres in Cincinnati and Columbus, O., is negotiating for Black's Opera House, Springfield.

The Professional Woman's League last Thursday listened to a discourse by Miss Heller on "André Chenier, the Poet-Victim of the French Revolution." The subject, which gave rise to thoughts of Washington, Napoleon and other great men, was discussed by "Aunt Louisa" Eldridge, Mrs. Lewis, Mrs. Gregory, Dr. Lassen and Mrs. St. John. Ada Winne presided. J. W. Morrissey will be the general manager of W. A. Brady's Trilby companies.

Edwin Bethel will play an important part in the forthcoming production of *Who is Jones?* Willie Collier's new piece.

Mrs. Annie Boyle Moore, leading lady of The Burglar, left New York last Friday to join her company at Mount Vernon, Ill. She had not played for three months, owing to the illness and death of her mother.

Lida McMillen, while playing in Buffalo recently, posed as a model of Trilby to a prominent artist of that city who selected Miss McMillen as his ideal of the famous character.

George Buckler, at the close of Thomas W. Keene's season, proposes to organize a Spring tour of ten weeks, consuming from May 12 to July 20. He expects to recruit his company from members of the Keene, Marlowe Taber, O'Neill, Whiteside, and Young companies, and to play Richelieu, Hamlet, The Merchant of Venice, Othello, Richard III., and Mr. Buckler's version of Monte Cristo in popular-price houses.

Edwin Rowland, of Rowland and McCaully's True Irish Hearts company, writes from Columbus, O., under date of March 30, that at this organization was in the wreck on the Vandalia line, near Terre Haute, Ind., on March 14. The company had a miraculous escape. The baggage and scenery were saved before the cars were consumed by fire. The railroad company paid damages for broken trunks. W. F. Perkins, of this company, was taken suddenly ill with pneumonia last Friday, and was removed to the Presbyterian Hospital, Columbus.

Frank Dietz has been appointed Eastern representative of the new Pabst Theatre, Milwaukee, which is building by the Pabst Brewing Company, and will be managed by Webb and Wachner. The new theatre will be opened on Oct. 2 with a German stock company. The last three nights of each week will be reserved for English-speaking attractions, the other nights being devoted to German.

For Estelle Clayton's opera, *The Viking*, which will be produced at Palmer's Theatre on the afternoon of May 2 for the benefit of the Actors' Fund, a strong cast has been engaged, including William T. Carleton, Edwin Stevens, Albert Clayton, Burt Haverly, William Mandeville, Clara Lipman and Marie Dressler.

François Coppée has arranged for the production in New York next Autumn of his five-act drama, *Pour la Couronne*, by Edward Vroom. Charles Reynaud has made the English version. He has previously translated several of Coppée's works. This play deals with the subject of military treason. The scene is laid in the Balkan Mountains in the fifteenth century. M. Coppée is expected to come to this country to superintend the rehearsals.

William A. Brady says that he has had more than forty-five applications for the part of Trilby, seventeen Svensgals, and twenty-three Little Billes. Mr. Brady, by his arrangement with A. M. Palmer, will cover every section of the country with Trilby companies during the next twelve months.

Harry Davenport is the happy father of a pretty girl baby. He has been engaged for Puddin' Head Wilson.

Louise Meldner has been engaged by Manager Brady to play Mme. Vinard in Trilby.

Charles Kirke, a comedian of the Kimball Opera company, was with that organization in Brooklyn last week.

Emile La Croix, who has been very successful as Israel Cohen in *Men and Women*, has been transferred to The New Boy company for the rest of the season.

James Pritchard, a stage-hand at Koster and Bial, was run over and killed by an engine of the Third Avenue Elevated Road on March 28.

Rosalib Morrison appeared on March 31 for the first time this season in Chicago as Marguerite in the Morrison production of *Faust*.

De Wolf Hopper may present Dr. Syntax at the Savoy Theatre, London, next month.

Tony Pastor gave a variety entertainment in Scottish Rite Hall on March 30 for the children of the Nobles of the Mystic Shrine.

Carl Hagenbeck confessed judgment in the Circuit Court at Chicago on March 28 for \$4,000 in favor of Edward Dreverling, an animal trainer, who claims that sum for services rendered and money loaned. Unless a delay is granted Hagenbeck's pets will be sold to the highest bidder.

Lewis Morrison, who has been appearing in *Faust* for several seasons with such success that now he has two companies presenting the piece, will next season continue to have two organizations on the road, but in each case there will be new scenery, costumes, and electrical effects. Mr. Morrison writes that it will be his purpose to make these two productions more expensive and more spectacular than their predecessors. Next season Mr. Morrison will produce Harrison Grey Fiske's new play, *The Privateer*. Arrangements have been concluded at a metropolitan theatre, where the play will have a run.

Maud Harrison was recently called to New York on business, and her place in the leading role of *The Girl I Left Behind Me* has been taken by Lavinia Shannon.

Frances Gaillard has been engaged by W. A. Brady to play Trilby.

A list of play titles, which joins Barker's "Complete List of Plays" published in 1844 with the present day, will shortly be published in London.

M. E. Rice will start out with his musical comedy, *Old Madrid*, next Monday. In the company will be Josie Knight, Edith Hall, Harry Dull, and Charles P. Morrison.

The following people will be with the Rip Van Winkle company, which starts on its Spring tour on April 15: Robert McWade, Mildred Holland, Neil Gray, J. P. Clarke, Baby Dunn, and Master Willie Barrows.

D. W. Truss and A. T. Harms have just returned from a trip to Canada.

Gus Williams and John T. Kelly will appear in their new comedy this Spring.

Andrew Mack will go to the Pacific coast with Peter Dailey in *A Country Sport*. Mr. Mack will return about June 1 to prepare for his next season's tour as a star.

PHOTOGRAPHS FOR OUR READERS.



MME. HELENA MODJESKA.

This is another portrait in the series offered by THE MIRROR to its readers under the terms of its popular coupon scheme. Our engraving has been made from the photograph of Mme. Modjeska by Falk, and it is needless to say that collectors of the pictures will prize such an excellent likeness of the distinguished Polish actress, who will make her farewell American tour next season.

A coupon and the requisite postage stamps must accompany every order for a photograph. So far as is practical the preference expressed for a particular subject will be consulted. Persons sending additional coupons should specify the subjects they have received previously in order to prevent duplications.

Cut out the subjoined coupon and send it with two 2-cent stamps addressed to Photograph Department, THE DRAMATIC MIRROR, 1432 Broadway, New York, and you will receive by return mail a cabinet photograph of one of the following artists:

Edwin Booth,

Joseph Jefferson,

Mme. Modjeska,

Rose Coghlan,

Emma Eames,

Julia Marlowe,

Jessie Bartlett Davis.

[April 13, 1895.]

MIRROR PHOTOGRAPH COUPON

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Two 2-cent stamps for postage, etc., must accompany this coupon.

A FEW MORE OPINIONS.

"After reading some of the letters published in THE MIRROR from a few of the people who had already received pictures, I was led to expect something good; but my expectations were more than realized. I value them more than many I

TELEGRAPHIC NEWS

CHICAGO.

Important Changes in Bills—Hall's Newsy and Entertaining Professional Chronicle.

[Special to The Mirror.]

CHICAGO, April 8.

There are two important changes here at the leading houses this week. The Fatal Card succeeds The War of Wealth at the Co-umbia, and The Twentieth Century Girl follows Francis Wilson at the Chicago Opera House. Litt's big company closed its season Saturday night, after two weeks of very good business, and its members scatter. Author Dazey will trim up the play for next season, and I think it will be a popular success—with a strong company. Melodrama is "coming in" again, I believe.

Robert Hilliard will star next season in his new comedy, Twenty-Four Hours. He has signed contracts with Barnard and Macdonald, who will back the venture, and James Jay Brady will manage. Mr. Brady's vocabulary will fit Handsome Bob's wardrobe and abilities.

Joseph Wheeck will remain here to appear in Joseph Arthur's new play, Linsey Woolsey, soon to be produced at McVicker's, and H. M. Pitt will permanently retire from the stage, though he will soon produce a new war play here at the Lincoln. It is by Fred. Scinson.

The Fatal Card scored a big hit on its opening, and individual hits were made by W. H. Thompson, W. J. Ferguson, E. J. Ratcliffe, Amy Bushy, and J. H. Stoddart. The play is surely in for a prosperous run here.

Charley's Aunt is in its last week at Hooley's, where its business keeps up wonderfully, and next week that beautiful woman and talented actress, Maria Burroughs, will make her first appearance here as a star in The Prodigal.

Kellar's business at the Schiller continues very satisfactory. He remains this week, as Manager Prior canceled the date of Billy Barry, who played last week at the Haymarket. Princess Pro Tem follows.

W. D. Eaton, one of Chicago's old newspaper men, has dramatized George Mansville Fenn's novel, "The Parson o' Demford," of which Mr. Fenn is co-author, and it will be given an invitation production at the Schiller on April 18.

Hart Conway will deliver an address before the English Club of the University of Chicago on May 14, his subject being "Modern Stage Management."

The Twentieth Century Girl has opened well at the Chicago Opera House, and is a pronounced success in its way. It will be followed by The Passing Show, with all the old favorites in the cast.

This is the last week of the Bostonians at the Grand, and it will be devoted to Robin Hood. The business continues large.

John E. McWade, the popular harpist, who has been visiting old friends here, will give a musical at the Columbia Theatre Thursday afternoon.

A Black Sheep comes to the Grand next week.

Ben Bootz and Julie Kingsley, of The New Boy company, are spending Holy Week here.

Francis Wilson had a fine engagement at the Chicago Opera House, as he always does. He will have a great company.

Charlie Dillingham is ahead of The Fatal Card. He always was a lucky man.

Edward Freiherger is the lyric author of a pretty song by Grace W. Root, published here. It is called "For Thee."

Sidney Drew and his wife, accompanied by Little Ah Sid, go to Denver from here to join the stock company.

There appears to be no doubt of the success of the Summer season of burlesque at the Schiller. Eddie Foy and Marie Dressler should carry any entertainment.

The Lilliputians have been doing a great business at McVicker's. This is their last week.

John Hogarty passed through here last week, pausing long enough to skin Sidney Drew at billiards. Pete Dailey and the company go through to-morrow on their way to the coast, jumping from Lowell, Mass. Mama "Rosey" must have a good springboard.

The Ringling Brothers gave a great night circus parade Thursday evening and their big show opened at Tattersalls Saturday night to a tremendous crowd. They will give two shows daily for three weeks.

Finding that the people do not want continuous shows up that way, Manager Frank Hall will make Havlin's a combination house again. He will close his Winter circus May 5 for the Summer and will put in many improvements. Meantime his first gold mine, the Casino, will remain in operation. Business holds good there and at the circus.

Paul Kauvar opened well yesterday at the Alhambra and Morrison's Faust was transferred to the Academy.

The Reilly and Woods show had two good houses yesterday at Havlin's with the new aerial ballet.

Della Fox in The Little Trooper had an immense house last night at the Haymarket.

Ferguson and Fagin had two good houses yesterday at the Clark Street Theatre, with extra pugilistic attractions.

Joseph Buckley is here for Holy Week and his star, Otto Skinner, will take a rest with the exception of one night put in at Madeline, Pa., for the local Elks.

Laura Burt, Theodore Hamilton and other well-known people will figure in Arthur's new play, Linsey Woolsey, at McVicker's. Mr. Arthur will be here this week for rehearsals.

At Hopkins' Theatre yesterday Tortajada and her Spanish troupe and the Fulkin Japs appeared, among others, and Harry Jackson's stock company presented Mr. Micawber.

There are excellent variety shows this week at the Olympic, Lyceum and Park.

Finnigan's Ball was the card yesterday at the Lincoln, with two big houses.

At Sam T. Jack's Madison Street Opera House Old Age and Youth, a popular burlesque, is on for another week.

The German opera people are at the Auditorium Easter week and the sale has been large.

Jules Levy is still the big card at the Winter Circus.

Gus Heege has found another sobriquet name, which he sends me. It is that of Marin Skanwell, Scandinavian ingenue. She is appearing in Eric Heintz.

And there you are.

No doubt many of my well-wishing friends will be glad to learn that I have cancelled my whiskers, George W. June, who was here, did not know me with them on, so I canceled.

Harry S. Alvord, of The New Boy, offers May La Very, Dolly LaFeria, and Ah! Stange all called from Tom Mizzen's letter list. He also sends Benetere Kellogg and Lovie Senn, of the Schubert Symphony Club. And the band—

I have from Lester W. Burton this small "ad," called from a Southern paper: "Would like position, light work, for my board and a couple of dollars per week. Can give references. Henry Irving, Nashua, Fla." I was really afraid Henry would come to this after those Mansfield interviews.

One W. A. McConnell, who pretends to be a theatrical bookmaker, pretenses to write me for the purpose of finding fault in my mention of T. Empire Shea in connection with his new dramatic agency. I am sorry that I did so, and I apologize to Mr. Shea. This man McConnell says belongs to a theatre where they produce dope plays, such as John Dreams and Sidney Snore. Burt Hawverly, who sang the banana pink, thinks McConnell will do well in the date business, but I have my doubts.

Dr. F. G. Stanley, Nat Goodwin's physician, made some purchases here the other day at one of the big dry goods stores and was incautious enough to ask the young lady clerk what she would take off for cash. She was greatly annoyed at his question. Imagined he thought her a living picture lady.

Ben Stern is here with The Twentieth Century Girl. I have a good mind to write his wife about it.

I wish to say that the young man, Henry Clay Barnabee, to whom I referred in my letter last week as a rising young man, is the son of the late H. C. Barnabee, who was with the original Boston ideals when Miss Ober brought them here from Oberammergau.

Gladys Wallis opens her season here at McVicker's in August under John W. Dunne's management, presenting Fanchon and a new play called Nebraska. Mr. Dunne will also star Joe Cawthorne. Business good; weather clear; track fast. "Biff" Hall.

BOOKED FOR FOUR MONTHS.

[Special to The Mirror.]

SHATTLE, Wash., April 8.—The Frawley stock company will play return dates at Portland, Seattle, Tacoma, The company open at the Columbia Theatre in San Francisco on May 13 for three months.

T. DANIEL FRAWLEY.

BOSTON.

Stuart Robson Produces Marmaduke—A New Heir-at-Law—Benton's Gossip.

[Special to The Mirror.]

BOSTON, April 8.

The event of the night was the production at the Tremont by Stuart Robson of Marmaduke, a new farcical comedy by Sydney Rosenfeld and A. Barbusse. The comedy deals with the humorous troubles which overtake a man who allows his good disposition to be imposed upon.

Marmaduke is a wealthy Californian of the present day, whose palatial residence on "Nob Hill," where he keeps open house, is over-run by bangers-on, and whose boundless hospitality is shamefully abused. He is particularly beset by two so-called friends, who use his house as their own for selfish ends, the one to provide his daily food and lodgings, and the other to secure a husband for his daughter. In the simplicity of his nature, Marmaduke blindly follows the dictates of these two friends, to the point of almost sacrificing very personal interest. Things are going on at this rate, until there arrives upon the scene a Mrs. Pauncefort from New York. She is a spirited, good-humored, dashing, but with practical widow, who takes Marmaduke in hand, helps him to repel the usages of his oppressors, and secures for him the hand of a sweet young girl, with whom he had fallen in love. The antics resorted to by Marmaduke's two tormentors Lightfoot and Fastnet, to prevent this marriage, the former because he wants Marmaduke to marry his own daughter, the latter because he resents the idea of Marmaduke sacrificing his bachelorhood, give rise to some of the most amusing episodes in the piece. Interwoven with the main plot are the adventures of Marmaduke's grandson, Alfred Wimsey, who has got himself entangled in the love affair with the wife of a fiery Mexican, Don Guzman.

But another dramatic attraction of equal strength was at the Hollis Street, and there were to be found all the students of the drama in Boston, gathered in honor of the first presentation here of Sol Smith Russell's impersonation of Dr. Pangloss in The Heir-at-Law. There had been much curiosity to see his first venture into the old comedies, and the production to-night aroused unusual interest. His personal success was unquestioned, and the comedy received the best presentation that it has had here for a long time. Peaceful Valley and A Poor Relation are to be given here later in the week.

As a result of Herrmann's sudden cancellation of his engagement at the Museum the house came near being dark for this week, but by a fortunate combination of circumstances George W. Wilson was able to return to the house of his early success and revive Our Uncle Dudley, which had to be taken off at the Bijou just in the midst of its success. For so short notice the house was fine and Mr. Wilson and his company scored a big hit. Mrs. Langtry follows in Gossip.

Donnelly and Girard opened a week's engagement in The Rainmakers at the Columbia. The principal newcomer in the company is Isabelle Urquhart, who is a favorite with Bostonians, and made a hit. Edward Harrigan follows with The Major.

John Kernell in McFadden's Elopement had a big house at the Grand Opera House to-night and the piece proved the farce comedy success of the season. Ward and Vokes follow for a return engagement. For their performance the Aleppo Temple, Mystic Shrine, has bought out the whole house.

The Danger Signal has been here too many times to say anything new about it and its railroad effects. It opened an engagement at the Bowdoin Square to a big house. The succeeding attraction will be C. F. Atkinson's own company in Hands Across the Sea.

At the Boston the Jamroch Opera company will give Sirgriff, Tannhäuser and Tristan and Isolde this week, after which the house will be closed until 13, when The Black Crook will be revived for a fortnight.

To-morrow night the return engagement of the Abbey, Schoeffer and Grau Opera company opens at the Mechanics' Building with Lohengrin. The advance sale has been good but fashion is not so well represented as at the earlier season. So the troubles of the earlier season have had their effect. May the weather be propitious to the throats of the songbirds.

Rob Roy keeps on at the Castle Square and is doing such satisfactory business that no change of bill will be made for a long time to come. Richard F. Carroll is becoming a great favorite here, and Barron Berthold, Juliette Corden, and Anna O'Keefe are as well liked as ever.

This is the last week of Trilby at the Park, and there has not been an empty seat in the house for a long time. Boston has gone Trilby-mad, and the people who have read the novel are all crazy to see the play. A new fourth act has been substituted and the piece has gained in effectiveness thereby. A Temperance Town follows it.

Jennie Veannan made a flying trip from London to Boston so as to read her part in The Night Clerk, the new farce written by John T. McNally for Peter F. Dailey. After signing her contract with Charles J. Rich and William Harris she started back for London, but will return in time for opening the season at the Hollis Street in September.

Peter F. Dailey and his company left Boston yesterday on a transcontinental tour so as to open in San Francisco a week from to-day.

Cissie Loftus is in Boston to-night and makes a single appearance in Music Hall under the management of Charles W. Thayer. She gave her imitations and appeared with Fritz Williams in a short sketch. This is her last appearance in America.

What will Boston have to talk about when Wilton Lackaye's Svengali is taken to New York?

Harry Askin is engaging his company for the Summer season of opera at the Tremont. He does not propose to give revivals of old operas this Summer, but to open with the production of a new work by two Bostonians. The name is kept a secret, but a good guess would say that it is The Sphinx, by William Maynard Brown and Lewis S. Thompson. In the company will be Laura Joyce Bell, Helen Bertram, Christie McDonald, J. Aldrich Libbey, Edwin Stevens and Frederick Frear. Paul West will influence public opinion through the press.

R. A. Barnet's latest burlesque, Excelsior, Jr., will have a fine production, as E. E. Rice and Oscar Hammerstein have made arrangements to open the New York Olympia with it on Nov. 11. From the success of the Cadets it should prove another 1492.

E. W. Dunn left Boston last night for a special tour of Canada "seven days ahead" of Mrs. Langtry, who is under F. C. Whitney's management for this one week.

Tom Martin, the stage manager of the Palace, has severed his connection with that house.

G. E. Lohr has been at Old Point Comfort for a week.

Lotta Dean Bradford has reopened her Columbus School of Acting for the Summer.

Edward E. Rose is engaging his company for the Summer season of light opera at the Castle Square. The principals already engaged include William Wolff, comedian; John McWade, harpist; Edgar L. Seaman, tenor; Beaumont Smith, comedian; Marie Bell, soprano, and Alice Gaillard, contralto. The orchestra will be led by Max Hirschfeld and a strong chorus is being recruited by him.

The stockholders of the old Lyceum Hall, Marblehead, have voted to remodel it into an opera house with a capacity of 2,000.

There is a possibility that the prices of theatre licenses in Boston may be advanced from \$5 to \$10 a year. The common council has unanimously passed a vote requesting the aldermen to consider the advisability of such a change.

The matter was brought up to-day before the aldermen and was referred to the committee on licenses. It is thought that they will report that no action is necessary.

The Trilby photograph war seems to have subsided now that Harper's Weekly has devoted a full page to reproducing Elmer Chickerings' specially striking scenes.

A change in management of the Castle Square Hotel, which will be conducted by the Tesser brothers.

A young woman who claims to be an actress was arrested for shoplifting last week. She gave the name of Jessie Jenkins.

James Gilbert is directing the rehearsals of The Pirates of Penzance to be given in Melrose soon.

Barron Berthold was the hero of the amusement week in Boston on account of his saving the performance of Lohengrin at the Boston. Jumping from the Castle Square in his Scotch costume he was taken to the Boston in a cab. He quickly donned the garb of Lohengrin and saved the night. It was the second time that he had sung the part and his performance won universal praise, some of the critics going so far as to say that Alvarly could not have done so well.

Harry Woodruff is one of the second tenors of the Harvard Glee Club.

Joseph Jefferson has been elected to membership in the Massachusetts Horticultural Society.

EDWIN RUSHTON.

Herrmann's proposed visit to Boston has been indefinitely postponed, and the management of the Museum was placed in an awkward predicament as a result. The magician had had judgments issued against him in different States, and these were to have been enforced under the peculiar Massachusetts law.

Virginia Harned's Trilby smokes cubed cigarettes. Why not Virginia Brights.

Berry Jarrett, Stuart Robson's advance agent, has taken the poor debtor's oath, and been released from custody in the suit brought by Herrmann to recover \$900 loaned.

Boston's floating theatre has been successfully landed, and the structure, which I have already described, will be hurried forward toward completion. There were no christening ceremonies.

During the Summer, George E. Lohr will reconstruct the Grand Museum, dropping the auditorium down to the street floor, and putting a large balcony where the present floor is. The exterior of the house will be changed and improved, the total cost being nearly \$75,000. The season will be cut short so as to admit of the changes. The new house will be known as Lohr's Museum.

Isaac C. Wynn is projecting a new theatre on Exchange Street, Lynn.

Among those engaged to appear in the Ibsen productions at the Columbia, April 16, 18, and 20, are Kendall Weston, George F. Nash, Grant Stewart, Willard Earle, Frederick Guest, Annie Throop, Grace Pendleton, and Mary Annable. Mrs. Erving Winslow is in charge of the performances, and those of her pupils who are to appear are Isabel Pengra, Cora Cowan, Alice Harrington, Marion Cote, and Flora Hawes. The matinees will be society events, as the advance sale has been largely among the 400.

JAY B. RUSTON.

PHILADELPHIA.

The Record of a Week and Current Attractions—Changes in Management—Gossip.

[Special to The Mirror.]

PHILADELPHIA, April 8.

The event of the week was the first appearance in Hamlet of Alexander Salvini. The Walnut was crowded with a cultured and critical audience. The general impression of the critics is adverse to the impersonation, owing to the lack of repose and the heroic methods of the artist. The support, aside from the Ophelia of Eleanor Moretti, was mediocre. Hot Tamales, with Conway and Fox for the attraction this week. The Walnut is booked late this season, the business being the best in the history of the house within the past four years. The present attaches have been recognized for next season.

SAID TO THE MIRROR.

FRANK WESTON: "I am glad to see the courageous manner in which THE MIRROR has tackled the litho and pass system, and hope you will keep it up until beneficial results ensue. We are in it to do away with litho and bill-board tickets, and to do away with the lithos themselves if necessary. I never could understand how, with their salaries, the advertising agents of theatres could wear the diamonds they did—and I suppose do still."

JAMES YOUNG, JR.: "I read your editorial on Canada with some degree of satisfaction. We were booked in Ottawa, Quebec, and Toronto, but all those dates have been canceled. We were driven out of the Province by Canadian injustice. Those that contemplate a tour through Canada had better take warning: and keep away."

HARLEY MERRY: "The object of myself and sons in altering our method of doing business, is in deference to the change by amendments of the by-laws of the American Society of Scenic Painters, of which I have the honor of being president. Hitherto, the law covering the method of payments was somewhat vague; consequently a difference of opinion among our members existed. Now, as amended, it is absolutely imperative that all payments on contracts shall be 25 per cent. upon signing agreement; 25 per cent. when work shall be advanced one-third; 25 per cent. when work is two-thirds completed; and the remaining 25 per cent. when work shall be ready for delivery. Any member accepting business on any other basis of payment will do so in direct violation of our constitution and by-laws."

ACTON DAVIES: "There is more apparent sign of the uptown tendency of the theatrical profession than the crowd of managers which is to be met daily in McConnell's Exchange in the Abbey building. Some of these visiting managers make it a matter of professional pride never to be seen below Thirty-third Street."

DUDLEY MCALISTER: "Kellar's engagement at the Schiller Theatre, Chicago, has been very successful. Mrs. Kellar has fully recovered from a severe attack of rheumatism, and is again in the bill. At the close of the season Mr. Kellar will set to work upon two big new features for next year."

ALBERT ANDREWS: "Robert Wayne in last week's MIRROR denied that he was a playboy. In the same copy of the paper, among the correspondence, is his list of plays, including La Belle Marie, Herndon's play, which he has been repeatedly warned against playing, and which he stole while in Miss Heineman's company."

EZRA KENDALL: "The remedy for abolishing the free ticket scheme for window privileges for lithographs is to use the theatre programme on a reciprocity basis of so much advertising for so much window or billboard privilege. Some theatres have given as high as 1,000 tickets a week. Say the average value is 75 cents each, and it makes \$75 a week, and on a season of forty weeks \$3,000. At present such a house would likely net \$3,000 a season on a programme. Say only two-thirds of the former deadheads become paying theatregoers, this would be \$20,000 a season to be divided between theatre manager and combination, and all at the mere cost of publishing the programme. I leave the rest of the figuring and agitation to others, simply adding that I talked this into deaf ears some years ago."

BOTTO AND PHILIPPS INDICTED.

Manager Bunce, of the Lyceum Theatre, Percy Mathews, of the Standard Theatre, and William T. Keogh, of Davis and Keogh, were witnesses before the Grand Jury last Wednesday against Walter D. Botto, who, as recounted in last week's MIRROR, is charged with selling theatre passes obtained fraudulently by representing himself as divers members of the profession. An indictment for petty larceny was ordered by the Grand Jury.

The charge against Louis Wagner, of #7 Sixth Avenue, of having purchased tickets from Botto, knowing them to have been fraudulently obtained, was not entertained by the Grand Jury, and he was discharged. It is reported that Botto has offered to turn State's evidence and to expose the method by which theatre tickets are obtained, and the men who are acting as "fences."

Abraham Philippi, who is under \$1,500 bail on a charge of having forged a false date for one of Palmer's Theatre passes, has been indicted by the Grand Jury.

MRS. LANGTRY SUED.

M. B. Leavitt has brought suit in the Supreme Court against Lillie Langtry to recover \$1,200 damages for breach of contract. The papers in the case were served on A. H. Hummel, counsel for Mrs. Langtry yesterday (Monday) morning.

Mr. Leavitt claims to have lost considerable money by reason of Mrs. Langtry's failure to keep an engagement to perform with her company for one week at Leavitt's Denver Theatre several years ago.

ATLANTA'S NEW THEATRE.

The New Lyceum, the palatial theatre that Henry Greenwall has erected in Atlanta, Ga., is already assured of a brilliant future. The attractions contracted for prove beyond all question that Atlanta's new Lyceum and Mr. Greenwall possess the good will of the leading high-class organizations of the profession. The booking list of this theatre presents Fanny Davenport, Lillian Russell, Bernhardt, Richard Mansfield, Henry Irving, Modjeska, and others of equal calibre, and it stamps immediate success on Mr. Greenwall's new enterprise.

DRAMATISTS ELECT OFFICERS.

The annual meeting and election of officers of the American Dramatists Club took place on Saturday evening last. The following officers were elected for the ensuing year: Bronson Howard, president; Nelson Wheatcroft, first vice-president; Howard P. Taylor, second vice-president; Charles Klein, recording secretary; Charles Barnard, corresponding secretary and treasurer.

The officers will be installed at the next regular monthly meeting.

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[Special to The Mirror.]
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E. A. BRIGMAN.

NOLIE FULLER'S TRIBAL DANCE.

[Special to The Mirror.]
CHICAGO, Ill., April 6.—Nolie Fuller produced for the first time on any stage at Lincoln Theatre, her Tribal Dance in bare feet with light effects. She made a great hit.

HALLEN & HALE.

PRODUCTION OF PUDD'N HEAD WILSON.

[Special to The Mirror.]

HARTFORD, April 8.—At the request of Mark Twain, who makes this city his home, the initial performance of the dramatization of his latest story, "Pudd'n Head Wilson," was given at Proctor's Opera House this evening by a company of unusual strength under the management of Charles E. Evans, of the Herald Square Theatre, New York, assisted by his associate manager, W. D. Mann. After a brief preliminary season the play will be put on at the Herald Square for a run.

The familiar story has been aptly dramatized by Frank Mayo, who plays the title-role, and who has personal direction of the play, which is in four acts, preceded by a prologue.

The scenes are laid in David Wilson's law office, Tom Driscoll's room, rear Wilson's ruined mill and yard at Driscoll's house on the Mississippi. Period, 1865. For each act elaborate scenery has been painted. The following is the cast:

David Wilson	Frank Mayo
Chambers	Edgar L. Davenport
Tom Driscoll	Harry Davenport
Howard Pembroke	E. J. Henley
Luigi Capello	Joseph Whitney
Angelo Capello	Ignacio Martinetto
Blake	Adolph Klauber
Swan	Odell Williams
Campbell	John E. Ince
Deacon Jasper	W. S. Gill
Ephraim	W. H. Helmsley
Roxy	Mary Shaw
Patsy	Frances Graham
Hannah	Lucille La Verne
Melinda	Emma Brennan
	Ellena Maris

The author makes this note: "To all intents and purposes Roxie was as white as anybody, but the one-sixteenth of her which was black outvoted the other fifteen parts, and made her a negro. She was a slave and saiable as such. Her child was thirty-one parts white and he, too, was a slave, and by fiction of law and custom a negro."

The comedy and sentiment are ingeniously interwoven. The lines of the story are closely followed with the exception of Chambers and Roxie, who are made prominent and heroic.

The acting of the entire company was superb, as the cast would indicate. With so strong literary and dramatic auspices success was well assured. The audience was enthusiastic and generous in its applause. The stage settings and scenery were elaborate and realistic. The play will prove a great hit.

A. DUMONT.

MATTERS OF FACT.

Edwin Gordon Lawrence, the well-known instructor of acting, has just published a work entitled "Simplified Elocution." The book is handsomely bound in cloth, and sells for \$1 a copy.

Mary Heineman, who has done creditable work in amateur organizations, seeks engagement with responsible attractions.

A. M. P., "Box 430, Atlantic, Ia., wants a partner for a first-class stereopticon.

Stevens, Young and Goss, managers of the Franklin Opera House, Franklin Falls, N. H., are booking next season. Franklin Falls is a large manufacturing centre.

Lillian G. Barr, who has played a prominent part in A Trip to Chinatown, is disengaged for soprano roles, comic opera or farce-comedy for the Summer and next season.

Florence Myring, until recently a member of one of the Jane companies, is at liberty, owing to the closing of that attraction's season. Miss Myring invites offers for next season.

Gerrtrude Hopkins may be engaged for juveniles or leading heavies.

That Bert Coote has scored a most emphatic success in the title role of The New Boy is evidenced by the press notices which he has reprinted in THE MIRROR from time to time. In our advertising column appear the criticisms of the Twin City press, who endorse the unanimous verdict of approbation accorded him for his artistic portrayal of the schoolboy husband.

Agnes Herndon, who inauguates her Spring tour at the Grand Opera House, this city, next Monday night, has still a few more dates open which she wishes to fill in week stands only.

Sanders and Hockley, starring the young American actress, Helen Ruskin, have organized a strong stock company to play during Summer at several fashionable resorts in the northern part of New York State. A short preliminary tour will commence May 1. By arrangement with the Campbell Brothers, they have secured the rights to The Gaiety Slave and Matrimony, which will be features in Miss Ruskin's repertoire.

William Haworth will sell or let on royalty his play, A Nutmeg Match, which was successfully produced last season. It contains an excellent part for soubrette star.

L. Goldsmith, Jr., the theatrical trunk maker, has just finished a trunk for Spadoni, the acrobat, which measures ninety-four inches in length by two feet wide and is twenty-two inches high.

Sadie Connelly is arranging a new sensational dance for next season. The music is by Mr. Sedgwick, of Hartford, Conn.

Mina Gennell, the soubrette whose clever work in the Derby Winner during the past season has been favorably commented upon, has not yet made arrangements for next season. Vincent G. Minnelli, musical director with the same company, this season and a musician of wide experience, may also be engaged for Summer or next season.

Leola Belle, who was specially engaged for the leading soubrette role, Mina Conboy, in A Baggage Check, has made a great hit in the part. She closes the performance with her specialty, which has proved a big success, at 10:30 every evening, and is rewarded with a double encore nightly.

The Texas Summer Amusement Circuit has just been organized and comprises Houston, Austin, and Waco, with the probability of other cities joining. This circuit played a number of first-class attractions last summer successfully. The pavilions in each of these cities are located on electric car lines, each can handle from 1,300 to 2,000 people a night. Howard Long is the general manager of the circuit and may be addressed at Austin, Tex.

Manager A. H. Canby wants a few more chorus singers for the Francis Wilson company. Applications must appear in person at his office, Room 308, Albany Building, on and after April 15.

The East End Theatre and Hotel buildings, of Pittsburg, Pa., will be offered at public sale April 30. The theatre is centrally located in the residential portion of Pittsburg and is an excellent Summer theatre. The Fidelity Title and Trust Company, of Pittsburg, have charge of the sale.

Louise Moore, the talented young prima donna, is singing the soprano roles with the Aborn Opera company, and is meeting with much success.

J. G. Ellis, manager of the Johnstown Opera House, Johnstown, Pa., does his own booking and is not in any circuit. The Johnstown is a new house, entirely modern and up-to-date.

The Renegade, and One False Step, two new plays by Mervyn Dallas, for male and female stars respectively, will be let on royalty by the author to responsible parties.

Katherine MacNeil is appearing in the Northwest with the Metropolitans, who are playing Pygmalion and Goliatte, Sleeping Queen, Box and Cox, and other one and two-act operas, written without a chorus. She has made a hit as the Grecian boy, Ganymede.

James Foster Milliken, the former well-known dramatic agent, has opened law offices at 267 Broadway and 324 Sixth Avenue, where he will be pleased to see his old friends in the profession.

The Silver Dandridge Company, of Owosso, Mich., state that they consider THE MIRROR the best medium for their interests, and that they intend continuing their announcement with the paper.

C. E. Lorraine and wife, St. George Hussey, who have the Lorraine company for four seasons, are disengaged and invite offers for next season for comedy or drama. They may be addressed at 145-36, Newtown, L. I., N. Y.

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HALLEN & HALE.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Amrose, Leone

Ackerman, Irene

Armstrong, Mrs.

Arthur, Rose

Angela, Miss

Angus, Miss

Angus, Mrs.

Angus, Mrs.

CORRESPONDENCE.

[CONTINUED FROM PAGE 6.]

mer, manager): The Stowaway to fair attendance 1-3. Stroh's Vaudevilles 4-6; Rice and Barton 8-10. —ITEM: Manager Frank Hennessy, of the Bastable, presented Alexander Spencer, secretary to Jacob Litt, with a valuable for-terrier last week.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): The Stowaway to fair attendance 1-3. James J. Corbett 30 in Gentleman Jack pleased a very large house. Roland Reed 3 in The Politician highly pleased a nearly S. R. O. house. Miss Rush made a hit as the Twentieth Century Girl. Hi Henry's Minstrels 5; Hanlon's Fantasma 8-9; Cotton King 13, with matinee. Tavary Opera co. 15; Lillian Kennedy 19, 20; Devil's Auction 23; Field's Minstrels 30.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Thatcher and Johnson's Minstrels March 29 to a good-sized audience; performance excellent. Sol Smith Russell 29; good-sized audience. Roland Reed in The Politician 1, benefit of the ushers, was greeted by a large and highly pleased audience; receipts, \$1,000. He played on a guarantee of \$400. E. H. Southern 6; Manola-Mason 13.

ROCHESTER.—LYCRA THEATRE (A. E. Wolf, manager): The Span of Life, with all its sensational features, attracted fairly good houses 1-3. On 5, Sol Smith Russell appeared as Dr. Pangloss in The Heir-at-Law and in A Poor Relation and Peaceful Valley before a large audience. E. H. Southern 8; Nat Goodwin 10, 11. Tavary Opera co. 12, 13. —COOK OPERA HOUSE (H. A. Foster, manager): The Wilbur Opera co. entertained fine audiences 1-6, appearing in Boccaccio, Falta, Indiana, Nell Gwynne, Grand Duchess, Black Hussar, Bohemian Girl, and Fra Diavolo. The Living Pictures were enthusiastically received. Slaves of Gold 3-10; Joseph Ransome 11-13. —ACADEMY OF MUSIC (Louis C. Cook, manager): Rice and Barton's Razale Dazzle co. pleased large houses 1-6; The several specialties were liberally applauded. Peck's Bad Boy 8-13. —MUSKE THEATRE (W. C. Moore, manager): Good business last week. Variety 8-13. —ITEM: The Wilbur Opera co. appeared in Boccaccio 1 at the Cook in a novel garb, each member being dressed in full bloomer costume. This is to illustrate the effect of Senator Mallin's bill. Manager Wilbur extended a cordial invitation to the Senator to be present. The performance created much merriment.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Rosenquist and Arthur's Blue Jeans co. gave a fine presentation to a very large and well-pleased audience March 30. —PUTMAN MUSIC HALL (J. E. Smith and Co., managers): John A. Preston's Howard Stock co. closed a five weeks' business 6; S. R. O. Monday and Wednesday.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark 2-6.

CORTLAND.—OPERA HOUSE (Warner Road, manager): The Cotton King 2; Hi Henry's Minstrels 6. —NORMAL HALL: The Temple Quartette of Boston gave a fine concert to a crowded house 2.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Lillian Kennedy in She Couldn't Marry Three S. R. O. 3.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Hi Henry's Minstrels 10. —CROONKITE OPERA HOUSE (W. H. Croonkite, manager): Howard Quartette 30; good house.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Finnigan's Ball March 28; fair business. Stroh's Vaudevilles 30; light house. Mikado 19, 20; home talent; Devil's Auction 22.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Ruthen, manager): Mora opened 1 for a week's engagement. Business was light on Monday and Tuesday, but promised better for the rest of the week.

YONKERS.—MUSIC HALL (William J. Bright, manager): Manola and Mason in Our Friend Fritz to fair business March 27. Milton Nobles in From Sire to Son 22; light business, owing to weather; strong co. Monte Carlo 11; Trilly 18; Aristocracy 23; Cotton King 25, 27.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): House dark 1-6.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Kennedy's Players March 19-23; big business. Cyr Brothers, strong men, 28; large house.

TRIVY.—RAND'S OPERA HOUSE (Gardner Rand, manager): Jane March 29, 30; good houses. James T. Powers in The New Boy 2, 3; good business. Mr. and Mrs. Kendal 8. —GRISWOLD OPERA HOUSE (S. M. Stickey, manager): James J. Corbett in Gentleman Jack to the capacity of the house 27. Robert Mantell drew largely 28, 29, presenting Monhans and The Corsican Brothers. Manola-Mason co. in Friend Fritz 30; Sol Smith Russell 4. —GAITY THEATRE (James Heane, manager): The American Gaiety Girls 1-6; business good.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Hanlon's Fantasma 1; good business. Trip to Chinatown 3; good business. Fish Jubilee Singers; Trilly 22, 1492, 29.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Mora week of March 25-30; fair business. Herrmann 5; Roland Reed 6; Manola-Mason 12. —ITEM: Thomas Keating has closed with Guy Brothers' Minstrels, and is now at his home in this city.

PENN YAN.—SHIPPARD OPERA HOUSE (C. H. Sisson, manager): Hi Henry's Minstrels March 30; good performance to good business.

CANANDAUGA.—GRAND OPERA HOUSE (McKeehan and Mather, managers): Merrill House Minstrels, locals, March 29, 30; full houses. Performance a pronounced success in every particular. The work of Gorham Benedict and Fern Huise on the ends was exceptionally fine, and deserves special mention. Stroh's Vaudevilles 3; Jane Coombs 9.

SINGINGTOWN.—STONE OPERA HOUSE (Clark and Delevan, managers): Waite Comedy co. closed a fair week's engagement 30; Sol Smith Russell 1; S. R. O. Our local 400 attended in a body, and curtain calls were frequent. Mr. Russell's speech before the curtain was very felicitous. Eliza Proctor Otin in a magnificent production of Oliver Twist 2. It is to be regretted that the size of the audience was not commensurate with the merits of the performance. Roland Reed 4; Chauncey Olcott 5; Herrmann 6. —BIJOU THEATRE (A. A. Fennelly, manager): London Gaiety Girls closed a successful three-days' engagement 30. Miss Elsie in Reddy the Waif 1-3; good business. A Jolly Lot 4-6.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Jane Coombs in Romeo and Juliet 11.

HUDSON.—OPERA HOUSE: Milton Nobles in From Sire to Son 1; light house; performance good. James T. Powers in The New Boy 4.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Dark 1-7.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Ward and Vokes 3; good business; excellent performance. Manola-Mason 4; large and appreciative audience. Peck's Bad Boy 17; Thomas Keene 18. —ITEM: The newly elected officers of the local Lodge of Elks gave a banquet to the members and friends 3. The men of the Ward and Vokes co. were among the invited guests. It was pronounced the finest spread yet given.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): United States Marine Band gave a most charming concert and matinee on March 29 to large and enthusiastic houses. On 31 they gave a second concert at Wrightsville Sound, where the Wilmington Seacoast Railroad Co. gave them a handsome oyster roast.

ASHEVILLE.—GRAND (Thrash and Pearson, managers): Fast Mail 25; S. R. O. Cool Hollow 26; big business. Baldwin Rogers Co. 1-6; good business.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): United States Marine Band matinee and night to remunerative business March 29. Wang 6; Sadie Martinot 15.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): House dark 1-6.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Davidson and Glazier Theatre co. in repertoire of standard plays week of March 25 to large and well-pleased audiences. They close their season May 18. A large and cultured audience enjoyed a rare treat in the entertainment given by Mrs. Louise Jewell Manning. March 30, her first appearance in Fargo in recital of Olsen's "Brand." The annual election of the Fargo Elks was held last week. After the election a banquet was served and a pleasant evening passed socially. John Griffith in Faust 8; Alabama 15.

THE NEW YORK DRAMATIC MIRROR.

BISMARCK.—ATHENAEUM (J. D. Wakeman, manager): House dark week of March 24-30. Griffith's Faust 10. —ITEM: Colonel C. B. Little, proprietor of the Athenaeum, will build an opera house here this Summer, ground having already been leased. It will be completed by Sept. 1, and will be up to date in its appointments. Fargo Lodge of Elks No. 260 have elected Finlay Leach Exalted Ruler. Mr. Leach weighs 360 pounds, probably the heaviest E. R. in the country.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Superba March 28-30; fair business. The scenic and mechanical effects, together with a capable co., combined to make a good production. Charles S. Dickson in Incog. to light business 1. The comedy was interpreted by a well-balanced cast, and merited the several curtain calls. Short Acres 9, 10; Chauncey Olcott 11; County Fair 17; Sowing the Wind 28; De Wolf Hopper 29. —ITEM: PARK THEATRE (Harry E. Feicht, manager): Tim the Tinker 28-30; fair business. Neither the principal players elicited any special commendation. Dark 1-3, the first time in five years, the Elvins of Life failing to materialize. Noss 3; City 15-17; Ross and Hoss 18-20; Irish Homestead 22-24; Charles T. Neville 25-27; Ada Gray 28-May 1. —ITEM: Manager Harry E. Feicht, accompanied by Gilbert E. Burrows, Charles Comer, Harry Smith, Oboe C. Schenck, Billy Gauld, Mr. and Mrs. William Marks, and a host of others, will start for Galveston, Tex., 18, where The Charity Circus will open the regular season May 1. Max Fehrman, the musical director of Superba, was several seasons ago filling a similar position at Memorial Hall (Soldiers' Home) with great credit to himself, and is in consequence favorably known in our Gen. City. —Treasurer Wood Patton, of the Grand Opera House and Park Theatre, during the absence of Manager Feicht is acting manager.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): McFadden's Elopement March 26; good business. New Boy 28; fair business; well-pleased audience. Sousa's Band 2; County Fair 5.

LIMA.—FAUROT OPERA HOUSE (R. L. Rates and H. G. Hyde, managers): Lewis Morrison's Faust pleased a crowded house March 29. Hanlon's Superior, delightful as ever, appeared to S. R. O. 1, 2.

UNIVERSITYVILLE.—CITY OPERA HOUSE (Elvan and Vanstraten, managers): Dark 1-6, owing to Star Specialty co. failing to appear. Two Johns 10.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Devil's Auction 3; good advance sale. Davis, U. T. C. 6.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, managers): Sousa's Band in matinee concert 6; Tim the Tinker 7; May Smith Robbins in Little Dixie 13.

PORSCHEMUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Fanny Rice in Nancy 18. —ITEM: Charles Bruner has joined the band of Walter Main's circus. —William Ashe has opened a news depot. THE MIRROR is on sale.

MIDDLETON.—SONG OPERA HOUSE (J. C. Breerton, manager): Dark 1-6.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): County Fair March 28; large and well-pleased audience. Archie Boyd in Country Squire 1; Gorton's Minstrels 6; Two Johns 10; Robert Downing 30.

TOLEDO.—PEOPLES' THEATRE (S. W. Brady, manager): Donnelly and Girard opened to a big house 1-6, which proves the comedians are great favorites here for the night was stormy, and Sousa's Band, and a local election were counter attractions. Eddie Foy is booked for the People's 22, 23, and Colonel Robert G. Ingersoll will lecture on "The Bible" 21. —MEMORIAL HALL: Sousa's Band played a return engagement 1 to an audience of 2,000 people.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Morrison's Faust March 28; crowded house. The New Boy 3.

GREENVILLE.—OPERA HOUSE (Rupe and Murphy, managers): C. N. Bertram's Hoss and Hoss March 30; small house. John E. Brennan in Tim the Tinker 1; poor house; performance fair. Robert Downing 2; Little Dixie 21; Charles' Aunt 15.

MARIETTA.—OPERA HOUSE (M. G. Seipel, manager): Joe Ott in The Star Gazer March 29; good house. —NEW OPERA HOUSE (J. Schramm, Jr., managers): Gorton's New Orleans Minstrels 30; fair house; performance good.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Lyceum Theatre co. opened a week's engagement 1.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): May Robbins in Little Dixie 1 to a good house March 28. The spectacle of Ben Hur, by local talent, netted \$1,000 in three nights last week for charity. Clay Clement in The New Dominion was well received 2. Down in Dixie 4; Johnston Bennett 16.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Blue Jeans March 22; fair business. Davis' U. T. C. 28; large house. Charles Dickson in Other People's Money to fair business 28.

POSTORIA.—ANXUS OPERA HOUSE (Campbell and Veon, managers): Sousa's Band 2; S. R. O.; receipts, \$67. Charles Dickson in Other People's Money 6.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): The Virginia Knopp co. failed to draw March 29, 30. The Trolley System played a return date 30 to a fair house.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): Charles' Aunt March 23; fair performance to a fair audience. Bartholomew's Equines booked for 28-30 closed their season. Davis' U. T. C. 1; large advance sale. The Derby Winner 12; The Limited Mail 17; The New Boy 19. —ITEM: Managers Allen and Atchison of the Grand, have placed a new orchestra in the house, composed of ten men under the leadership of Prof. Shoppeler.

TIFFIN.—NOEL'S OPERA HOUSE (E. B. Hubbard, manager): Clay Clement presented The New Dominion March 29; fair business.

SANDUSKY.—BIRMILLER'S OPERA HOUSE (Charles Baetz, manager): Colonel Robert Ingersoll delivered his lecture on "The Bible" to a fair-sized but a very interesting audience. The Derby Winner 12; The Limited Mail 17; The New Boy 19. —ITEM: Managers Allen and Atchison of the Grand, have placed a new orchestra in the house, composed of ten men under the leadership of Prof. Shoppeler.

CANTON.—THE GRAND (L. B. Cool, manager): Rose Coghlan in The Modern Duchess pleased a fair house March 28. Davis' U. T. C. 29; good business. Clay Clement in The New Dominion I made a very favorable impression. Owing to the election the attendance was light. Archie Boyd in The Country Squire 2; fair business. Reilly and Woods 9; The Derby Winner 11. The usher's benefit occurs May 1. They have secured James A. Herne in Shore Acres, and will pack the house.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): Hoss and Hoss March 29; light business. Baggage Check 1; fair-sized audience; performance well received.

WAPAKONETA.—OPERA HOUSE (G. A. Wintzer, manager): Charles Dickson in Incog. to light business.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Charles Dickson in Incog. gave a fine performance to a small audience March 27.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): McFadden's Elopement, with John Kernal at the head, announced a good-sized audience March 29. A fair-sized audience greeted Clay Clement in The New Dominion 30; everyone highly pleased. Little Dixie 2; fair attendance.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Charley's Aunt March 24 pleased a large house. Ben Hur 1-3; big houses; highly pleased audiences. Coon Hollow 4.

LANCASTER.—CHRISTIAN STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): Burton-Coleman's Si Perkins co. gave a medium performance to a moderate house 1.

PITTSFORD.—MUSIC HALL (J. A. MacDougall, manager): Peck's Bad Boy March 29; fair house. Waite's Comedy co. 4-6.

FRANKLIN.—OPERA HOUSE (J. Keene, manager): Charley's Aunt to S. R. O. 12. Jane Coombs in Romeo and Juliet 1; S. Plankard 8.

UNIONTON.—GRAND OPERA HOUSE (John Ballinger, manager): Lafayette College Glee and Banjo Club March 29; good business. Trolley System, return engagement 2; S. R. O.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Burton-Coleman's Si Perkins co. gave a medium performance to a moderate house 1.

POTTSFORD.—GRAND OPERA HOUSE (George R. Harrison, manager): The International Variety co. 1; light attendance; fair performance.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The New Si Perkins 2; fair business.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): Marie Wainwright in Daughters of Eve March 26; fair business. Charles T. Dickson in Other People's Money 27; John Kernal in McFadden's Elopement 30; large attendance. The Baldwins 6 opened to S. R. O.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Lillian Lewis co. in Cleopatra, with some bright people and their own scenery, did a good business 2. The living pictures were excellent.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Frohman's Charley's Aunt delighted a fashionably

NOTICE.

Owing to similarity in

THE NEW YORK DRAMATIC MIRROR.

Little Dixie March 26; good business. George Dixon 2; large house. Si Perkins 12; Fast Mail 22.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager) Steve Brodie, in a return date, On the Bowery to a very light house March 26. The Byrons in *Ups and Downs of Life* to light business 1. Al. G. Field's Minstrels gave an excellent programme 2; best minstrel performance seen here since their former appearance. John Kernal 4; The Black Crook 8; Pauline Hall in *Dorcas* 15.—ITEMS: Thomas F. Martin has been elected treasurer of Newport Lodge of Elks, and your correspondent has been re-elected secretary for the fifth consecutive year.—The many professional friends of Captain John Waters, the mayor of our city, will be pleased to hear that he is now recovering after a critical illness.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): J. E. Toole in Killarney and the Rhine 1-6 to moderate business. The Ship of State 15-20. Eddie Howard was presented with a handsome silver medal 30 by A Jolly Lot co.

WESTERLY.—BLIVIN'S OPERA HOUSE (C. B. Bliven, manager): The Sawtelle Dramatic co. opened a week's engagement to a good-sized and well-pleased audience 1. A. A. Farland, banjoist, assisted by local talent, 18.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Black Crook March 26; good house. Al. G. Field's Minstrels 29; full house. Friends 1; fair house. Ups and Downs of Life 6; Darkest Russia 9; Joseph Murphy 15; Trilby 18; Cotton King, return, 20.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Wilfred Clarke and co. March 29, 30 presented *A Widow Hunt* and *Tit for Tat* to pleased audiences.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): Wilfred Clarke in *A Widow Hunt* 3, matinee. United States Marine Band 4. This closes the regular season.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Professor S. T. Ford in humorous and pathetic recitation to good business and well-pleased audience March 29. Wilfred Clarke in *A Widow Hunt* 2; and Harris' Nickel Plate Show 3. Belle Boyd 4.

GREENVILLE.—THEATRE (J. C. Fitzgerald, manager): House dark March 18-26.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): A. O. H. Burlesque by home talent March 30; fair house. John Griffith in Faust 5.

TENNESSEE.

MEMPHIS.—NEW LYCUM THEATRE (John Mahoney, manager): Wilson Barnett, supported by Maude Jeffries, whose home is here, opened a week's engagement, presenting Hamlet to a good-sized and sympathetic audience. He will also appear in repertoire.—GRAND OPERA HOUSE (R. S. Douglass, manager): Fanny Rice in Nancy to fair business 28-30. This virtually closes the regular season of 1894-95, but there are several other attractions that are yet to come as a supplementary season.—AUDITORIUM (B. M. Stainback, manager): Ex-Senator J. J. Ingalls delivered a lecture entitled "Dives and Lazarus" to a very large and enthusiastic audience 1.

KNOXVILLE.—STAUN'S THEATRE (Fritz Staun, manager): Coon Hollow March 27; light house. Wang, by an admirable co., to a full house at advanced prices 30. A Texas Steer 2; Sadie Martinot 6.

COLUMBIA.—GRAND OPERA HOUSE (Charles B. Eddy, manager): Gustave Frohman's Jane pleased a fair-sized house Mar 1. Schubert, Symphony Club and Lady Quartette to a small but pleased audience 29. Ezra Kendall in *A Pair of Kids* to light business, both matinee and evening 30. The South Before the War 4.

NASHVILLE.—THE VANDOME (W. A. Sheetz, manager): Joseph March 29 for the benefit of the employees of this house drew a fair house. Fanny Rice in Nancy 1-3 to light houses. Max O'Rell 5; U. S. Marine Band 8; Sousa's Band 15.—GRAND OPERA HOUSE (Curry and Boyle, managers): Jane 29, 30; light houses. Wilson Barrett 9, 10.—THE BIJOU (John Kellner, manager): South Before the War 1-3; large business. True Irish Hearts 4-5; Lee the messenger 15-20.—ITEM: Ex-Gov. Robert L. Taylor delivered his lecture on *The Fiddle and the Bow* 1 to an audience of four thousand people.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Coon Hollow March 28 attracted a fair house and well pleased audience. Wang 29 to a packed house at advanced prices. A Texas Steer was presented 1; Sadie Martinot 5; Cleveland's Minstrels 8.

—ITEM: Manager Albert informs your correspondent that the season of 1894-95 was a slight improvement over last season. While he did not have as many attractions this season, they were better, and received better patronage.

TEXAS.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Grau Opera co. March 25-30, with Wednesday and Saturday matinees, presented Baccaccio, Tar and Tartar, Fra Diavolo, Bohemian Girl, Paul Jones, Amorita, Pinafona and Falika to fair business at popular prices, 75 and 50 cents. After the first performance the attendance was small through the week. Pinafona, not advertised, was produced at Saturday matinee, and announced from the stage. Matinee prices were 50 and 25 cents, which created quite a bitter feeling among the women patrons, who thought it an imposition.

AUSTIN.—MILLITT'S OPERA HOUSE (Rigby and Walker, managers): James O'Neil March 25, 26; good business. Robin Hood Opera co. 29; good house. Lilly Clay 4.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Dick P. Sutton's Texas co. in Texas, or the Siege of the Alamo, March 29 and Saturday matinee 30; night; unknown; good attendance.

MARLIN.—KING'S OPERA HOUSE (G. and W. Allen, managers): Columbus Marchbanks in lecture, "Harp of a Thousand Strings" 15.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Ramnac and Macdonald's Robin Hood Opera co. closed the Opera House for this season with an excellent production of their popular opera, Robin Hood, March 21; large and well-pleased audience.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Hennessey Lenoye 1-3; Blind Tom 4.

HOUSTON.—SWENNEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bengman, manager): Robin Hood was excellently presented March 27, 28, with matinee. It was the only attraction of the week. Satisfactory business and everybody much pleased.

DALLAS.—OPERA HOUSE (George Anzy, manager): James O'Neil presented for the first time in this city, on March 29, Virginia to a fair-sized audience. He appeared as Monte Cristo 30 to a big house.

EL PASO.—MYERS' OPERA HOUSE (McKie and Shelton, managers): House dark week of March 25-30.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): Lewis Morrison's Faust 29; S. R. O. Kirmse 1-3.

PARIS.—PEYERSON THEATRE (R. Peterson, manager): House dark week ending March 30.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Baldwin-Mellville co. played a return engagement March 25-30 (except Thursday) to well-tilled houses. James O'Neil appeared 28, presenting Virginia at matinee to a fair house, and Monte Cristo at night to S. R. O. His support, as usual, was first-class.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Reunited and Streets of New York are underlined.—GRAND OPERA HOUSE (J. B. Rogers, manager): Young Mrs. Winthrop was presented March 25-30 to the banner week's business of the season. Victory Bateman, Harry Corson Clarke, and Wright Huntington divided the honors. The rest of the cast was in good hands. Our Boys underlined.—WONDERLAND THEATRE (Charles Gates, manager): This house reopened its upstairs muse and theatron last week, and has enjoyed splendid business, presenting a variety bill upstairs and Old Shipmates below.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): George Wilson in Our Uncle Dudley 3; good business. Joseph Haworth as Hamlet

6. Prince Pro Tem return date 9; Two Sisters 15. Al. G. Field's Minstrels 23; Sol Smith Russell in A Poor Relation 26.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Our Uncle Dudley to a fair audience March 29. The Dazzler 4; The Cotton King 13; the Howard stock co. in repertoire for a week commencing 15; The Miller's Daughter (local opera) 23.

VIRGINIA.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): Thatcher and Johnson's Minstrels 22.—ITEM: Bertram Temple has signed with the Hanford-Spencer-O'Brien comb, for juvenile business for season of 1895-6.—James T. Galloway ran over to his cottage near here several times during the engagement of Shore Acers in Baltimore week of 25-30.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Fast Mail March 29; usual performance to average business. The Princess Bonnie 1, 2, was rendered by an excellent co. to well-filled houses. Every feature of the performance was attractive and duly appreciated.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The Princess Bonnie at advanced prices to a fair house 3.

ROANOKE.—ACADEMY OF MUSIC (J. L. Hooper, manager): Lincoln J. Carter's Fast Mail 2; very small audience. Wang 11.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): The National Marine Band of Washington, gave a splendid concert to a large and appreciative audience March 27. Carrie Lamont with her stock co. playing repertoire, commenced a week's engagement 1, with a good prospect of remunerative business as she has an excellent co.

LYNCBURG.—OPERA HOUSE (Ernest R. Gilbert, manager): Carrie Lamont week of March 25-30 to fair business. The co. is capable, and the star excellent. Fast Mail 1. Cleveland's Minstrels 11; Wang 12.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The White Fawn, a new comic opera written by Prof. Mueller and Reginald F. Mead, of this city, was presented to a large audience March 29. The cast was composed of Spokane's ablest amateurs. Mrs. H. J. Cook as the White Fawn was very good, and J. A. Brown as Bag-of-Bones, an Indian chief, did exceptionally well. It is the aim of those interested in this opera to have it produced in New York or Chicago next season.

SEATTLE.—THEATRE (J. W. Hanna, manager): Maude Granger co. in Inherited and Crust of Society March 20, 21; good houses. Pyke Opera co. opened their season here 22 for a week's engagement to S. R. O. opening night and splendid houses during the rest of the engagement. The co. has been reorganized and materially strengthened. Frawley Stock co. opens a week's engagement 1.

WALLA WALLA.—OPERA HOUSE (H. V. Fuller, manager): Tissot's European Vaudevilles and living pictures March 26; light business.

TACOMA.—THEATRE (Heilig and Lesser, managers): House dark week of March 25-30.—NINTH STREET THEATRE: Dark 25-30.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Roland Reed, March 29, 30, in *The Politician*, pleased large audiences. Coon Hollow 12; fair business. James J. Corbett 9; Texas Steer 10; Wang 20.—GRAND OPERA HOUSE (Chas. A. Feinler, manager): Rose Coghlan 27, presented Diplomacy, at advanced prices, to an elite audience. The Plantation Minstrels 29, 30, a local organization, drew good business. Arnold and Wofford 15-20.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Roland Reed in *The Politician* to good business March 28. James J. Corbett 12; Wang 15.

—ITEM: Lillian Lewis cancelled her date for 5 on account of change of route. She will appear later in the season.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): Joseph A. Ott in *The Star Gazer* March 26 to fair business. Coon Hollow 1. James J. Corbett 11; large advance sale.

SISTERVILLE.—OPERA HOUSE (R. Gates, manager): Coon Hollow 3; S. R. O.; good performance. Country Cousin 3; Night Owls 11; Charles A. Loder in On the Go 15.

WISCONSIN.

WEST SUPERIOR.—GRAND OPERA HOUSE (Land and River Improvement Company, managers): Marie Jansen appeared here for the first time March 25 in Demonic's at Six. A large audience greeted Miss Jansen and her excellent co., and gave evidences of appreciation throughout the play that left no doubt as to its reception. Alabama 28; good house.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): Joseph A. Ott in *The Star Gazer* March 26 to fair business. Coon Hollow 1. James J. Corbett 11; large advance sale.

SISTERVILLE.—OPERA HOUSE (R. Gates, manager): Coon Hollow 3; S. R. O.; good performance. Country Cousin 3; Night Owls 11; Charles A. Loder in On the Go 15.

—ITEM: The Tivoli continues *Pinafore* a second week. The new burlesque opera, Little Robinson Crusoe, is in active preparation.

The Alcazar is dark. Manager R. H. Hazel left town Saturday. The week's receipts disappeared simultaneously. There were no P. P. C. cards.

J. K. Emmet has made arrangements with Friedlander and Gottsch to take Stockwell's for ten weeks, opening on April 15. The regular opening under the new name, the Columbia, occurs May 13.

The Circus Royal and Venetian Water Carnival opens April 6 in the late People's Palace. The place has been transformed into a circus. Cliff Phillips is proprietor and manager. The programme will be a regular circus first part followed by aquatic sports, the ring being filled with water.

Marie Burroughs appears as Juliet at the Baldwin this evening. John E. Kellard playing Romeo, and Marian Abbott the nurse. H. P. TAYLOR, JR.

press work for his star.—The Academy was dark 1-6. R. B. Milroy, a Montreal boy, is a member of the Joseph Haworth co.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Sowing the Wind opened 1 to a very large and fashionable audience. The sex against sex scene in the third act between Mr. Gilmore and Mary Hampton made a great impression, and the curtain had to be rung up a number of times to satisfy the audience. Mr. Whiffen as the eccentric Mr. Watkin was capit 1. Mrs. Langtry in Gossip 9, 10. Francis Wilson 11-13.—ITEM: PECK'S BAD BOY 1-6; good business. Shaft No. 2, 8-13.—ACADEMY OF MUSIC (F. W. Stair, manager): House dark 1-6.—ITEM: The ninth annual benefit of the Theatrical Mechanics will take place 19. A large number of tickets have already been sold, and a bumper house is assured.—Eddie Coombe left Saturday, 30, for New York in advance of Stroh's vaudeville show.—H. B. Day, of Cleveland, has accepted the city's terms of \$200 per week for the lease of the Pavilion for a Summer season of light opera to commence June 9.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Doering Historical Concert March 26.—LYCRA: Leighton co. in Rosedale and Passion's Slave 25-30 opened their sixth week in Shaan Rue to a large audience 1.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe manager): London Symphony Orchestra (local) March 28; large audience. House dark rest of the week.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne manager): House dark 1-6; in Old Kentucky 8.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Ida Van Cortland opened March 25 for a two-weeks' engagement, presenting Queenie, The Mighty Dollar, Daughter of the Regiment (matinee), Forgive-Me-Not, Michael Strogoff, East Lynne, Black-Diamond's Daughter (matinee), Crust of Society, at popular prices to good business. Mrs. Langtry 11; in Old Kentucky 12; Rose Coghlan 13.—STAR THEATRE (Bessy and Davey, proprietors). The Leslies, the Carrs, Rita Durand, May Gray, and the Websters and boxing contests appeared last week.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Peck's Bad Boy drew its usual full house March 27.

VICTORIA.—THEATRE (Robert Jamieson, manager): Maude Granger March 29, 30.

QUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Peck's Bad Boy March 30, matinee and evening; poor performances; small houses. Rose Coghlan 11.

ST. CATHARINES.—GRAND OPERA HOUSE (T. and D. F. Lasker, managers): M. J. Royal's new society comedy, Aunt Hannah, was presented March 27. The house was packed to the doors, making the sixth consecutive attraction that has played to the capacity of this theatre. The main object of this production was to show the action of the play to A. T. Harris and D. W. Truss, of New York, owners of Wang, who were present. Report says they came to terms with Mr. Royal. Aunt Hannah was played by the same cast that played it in Thorold except the part of Polly Wiggles, which was played by Annetta Fenton, a clever amateur of this city, with only three rehearsals. In Old Kentucky 12; Ezra Kendall 22.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): East St. Louis, Ill., April 9, Alton 10, Evansville 14. **A COUNTRY SPORT** (Peter F. Dailey, E. Rosenbaum, mgr.): San Francisco, Cal., April 15-27. **A BREEZY TIME** (Fitz and Webster, mgrs.): Dunkirk, Ind., April 9, New Castle 10, Shelbyville 11, Rushville 12, Connerville 13. **ALABAMA** (Clement Rainbridge, prop.): Little Falls, Minn., April 9, Wahpeton, N. D., 10, Grand Forks 11, Winnipeg, Man., 12, 13, Fargo, N. D., 18, Jamestown 16, Bismarck 17. **A GAITTY GIRL**: Philadelphia, April, April 8-27. **ALEXANDER SALVINI** (W. M. Wilkinson, mgr.): Trenton, N. J., April 12, Elizabeth 13, Brooklyn, N. Y., 15-20, New York city 22-27. **A TASH STEER**: Altoona, Pa., April 12, Baltimore, Md., 18-29. **AUNT SALLY**: Savannah, Ga., April 9. **A GOLD DAY**: Beloit, Wis., April 9. **AUGUSTIN DALY'S STOCK**: New York city Nov. 27-April 20. **A BAGGAGE CHECK** (W. F. Crossley, mgr.): Indianapolis, Ind., April 8-10, Dayton, O., 11-13, St. Louis, Mo., 14-20. **BEN HUR** (W. C. Clark, mgr.): Marietta, O., April 9-11, Zanesville 12-20, Newark 24-26. **BEERHOHN TREE**: New York city April 8-13. **BARNES AND MARVIN'S PLAYERS**: Duluth, Minn., April 8-27. **BUBB COMEDY** (George H. Babb, mgr.): Lancaster, Pa., April 8-12, Lebanon 15-20, Allentown 22-27. **BELL'S COMEDIANS** (George H. Bell, mgr.): Conyers, Ga., April 10, 11, Covington 12, 13, Eatonton 15-17, Milledgeville 18-20. **CHARLES JACKSON** (Junius Howe, mgr.): Mansfield, O., April 9, Circleville 10, Chillicothe 11, Marietta 12, McKeever, Pa., 13, Johnstown 15, Altoona 16, Williamsport 17, Scranton 18, Reading 19, Allentown 20. **CHARLES L. DAVIS** (Alvin Joslin): Chicago, Ill., April 14-27. **CORAL HOLLOW** (C. E. Callahan, mgr.): Philadelphia, Pa., April 8-12. **CROSS ROAD OF LIFE**: Brooklyn, N. Y., April 8-12. **CHAUNCEY GLOTT** (Irish Artist; Augustus Pitou, mgr.): Dayton, O., April 11, St. Louis, Mo., 14-20, Chicago, Ill., 21-27. **COUNTY FAIR** (A. G. Thomas, mgr.): Cleveland, O., April 8-13. **COUNTRY SQUIRE** (Archie Boyd): St. Louis, Mo., April 8-13. **COLORADO** (Memminger and Co., mgra.): Detroit, Mich., April 8-13. **CONROY AND FOX** (Hot Tamales): Philadelphia, Pa., April 8-13. **CORSE PAYTON** (David J. Ramage, mgr.): Youngstown, O., April 8-13, Meadville, Pa., 15-20. **CIRCUS GIRL**: Williamson, Pa., April 8-10, Lykens 11-12. **CLASH PATEK**: Shamokin, Pa., April 8-13, Ashland 15-20. **DUFFY'S BLUNDERS** (Barney Ferguson): Dayton, O., April 10. **DENNISON THOMPSON** (Frank Thompson, mgr.): New York city, Dec. 31-April 27. **DONNELLY AND GIBARD**: Boston, Mass., April 8-13, Providence, R. I., 15-20, Brooklyn, N. Y., 21-27. **DANGER SIGNAL**: Boston, Mass., April 8-13. **DERRY MASCOT**: Cincinnati, O., April 8-13. **DARKEST RUSSIA** (Sidney R. Ellis, mgr.): Woonsocket, R. I., April 9, New London, Conn., 10, Waterbury 11, Meriden 12, South Norwalk 13, Jersey City, N. J., 15-20. **ELLINWOOD'S PLAYERS**: Ticonderoga, N. Y., April 8-13. **EDWARD WARREN**: Norway, N. H., April 8-13. **EIGHT BELLS** (John F. Byrne, prop.): Menominee, Mich., April 10, Appleton, Wis., 11, Milwaukee 12, Fond du Lac 13. **EMPIRE THEATRE STOCK** (Charles Frohman, mgr.): New York city Dec. 3-indefinite. **EPHESI ELLIOTT** (Will C. Elliott, mgr.): Kansas City, Mo., April 15-20, Atchison, Kan., 22, St. Joseph, Mo., 28. **E. H. SOUTHERN** (Daniel Frohman, mgr.): Utica, N. Y., April 9, Albany 10, Springfield, Mass., 11, Worcester 12, New Haven, Conn., 13, Hartford, N. Y., 15-20. **FINNIGAN'S BALL** (Murray and Mack; Frank T. Merritt, mgr.): Chicago, Ill., April 7-13, Elkhart, Ind., 15, Owosso, Mich., 16, Port Huron 17, Flint 18, Pontiac 19, Ann Arbor 20. **FAST MAIL** (Northern, Martin Golden, mgr.): Brooklyn, N. Y., April 1-13, Middletown 15, Owego 16, Auburn 17, Rochester 18-20. **FREDERICK WARDE**: Seattle, Wash., April 10-13. **FORGIVEN**: Providence, R. I., April 8-13. **FANNY DAVENPORT** (Frank L. Perley, mgr.): Baltimore, Md., April 8-13. **PRINCE (Arthur C. Aiston, mgr.): New York city April 8-13, Fall River, Mass., 15, Amesbury 16, Exeter, N. H., 17, Portsmouth 18, Lowell, Mass., 19. **FAUST** (Morrison's Western; E. J. Abram, mgr.): Chicago, Ill., March 21-April 13. **FAUST** (Griffith's; Ed. A. Church, mgr.): Jamestown, N. D., April 9, Bismarck 10, Dickinson 11. **GREEN GOOSE MAN** (W. E. Gorman, mgr.): Washington D. C., April 8-13, Harrisburg, Pa., 18, Reading 17, Wilkes-Barre 19, Scranton 19, Williamsport 20. **GEORGE KENDALL**: Bloomington, Ill., April 8-13. **GIFFEN-NEILL STOCK**: Milwaukee, Wis., April 1-13. **GALLER SLAVES**: Harlem, N. Y., April 8-13. **HOWARD STOCK**: Bennington, Vt., April 8-13, Syracuse, N. Y., 15-20. **HUNTELEY BISHOP**: Huntington, Ind., April 8-13. **HARRIGAN STOCK** (M. W. Hanley, mgr.): Boston, Mass., April 8-13. **IDA VAN COURTLAND**: Chatham, Ont., April 8-13. **OLD KENTUCKY** (No. 1: Jacob Litt, mgr.): New Britain, Conn., April 12, Meriden 13, Springfield, Mass., 15, Greenfield 16, Keene, N. H., 17, Athol, Mass., 18, Northampton 19, Hartford, Conn., 20. **JOE OTT** (A. H. Westfall, mgr.): Pittsburgh, Pa., April 22-27. **JOHN PRINGLE**: Fort Custer, Mich., April 8-13. **JOSEPH HAWORTH**: Montreal, P. Q., April 15-20. **JAMES YOUNG** (James H. Alliger, mgr.): Toronto, Ont., April 8-10. **JOSEPH MURKIN** (J. J. Showles, bus. mgr.): Woonsocket, R. I., April 8-13, New Britain, Conn., 15, Waterbury 17, Providence, R. I., 18-20. **JOSEPH JEFFERSON**: Harlem, N. Y., April 8-13. **JOHN K. KANE**: Orange, Mass., April 8-13, Providence, R. I., 15-20. **JOHN DAW** (Charles Frohman, mgr.): Providence, R. I., April 8-10, Hartford, Conn., 11, New Haven 12, Bridgeport 13, Worcester, Mass., 15, Middletown, Conn., 16. **JAMES J. CORBETT** (W. A. Brady, mgr.): Zanesville, O., April 8-13. **J. E. TOOLE** (Louis Egan, mgr.): Red Bank, N. J., April 9, Manasquan 10, Burlington 11, Philadelphia, Pa., 15-20, Scranton 22-27. **J. H. WALLACE**: Brooklyn, N. Y., April 8-20, New York city 23-27. **LOST IN NEW YORK**: Savannah, Ga., April 9, 10, Augusta 11, Atlanta 12, 13, Charleston, S. C., 15, 16, Lynchburg, Va., 18, Roanoke 19, Charlottesville 20, Washington, D. C., 22-27. **LILLIAN TUCKER** (Charles C. Vaught, mgr.): Lewiston, Me., April 8-13. **LUCHEM THEATRE STOCK** (Daniel Frohman, mgr.): New York city Nov. 20-indefinite. **LAND-DOON DRAMATIC**: Seaford, Del., April 8-13. **LAMBERT AND WILLIAMS' PLAYERS**: Henderson, Minn., April 8-13. **LITTLE TRIXIE** (Fred Robbins, mgr.): Tiffin, O., April 9, Urbana 10, Greenville 11, Richmond, Ind., 12, Seymour 13, Louisville, Ky., 14-20, Cincinnati, O., 21-27. **LILLIAN LEWIS**: Pittsburgh, Pa., April 8-13. **LAND OF THE MIDNIGHT SUN** (A. V. Pearson, prop.): Holyoke, Mass., April 9, Westfield 10, New Britain, Conn., 11, Bridgeport 12, 13, Waterbury 15, Hartford 16, 17, New Haven 18-20. **LEWIS MORRISON** (E. J. Abram, mgr.): Bremen, Tex., April 9, Galveston 10, 11, Houston 12, 13, New Orleans, La., 14-20, Mobile, Ala., 22, Pensacola, Fla., 23. **WAITE COMEDY** (Western; Dave H. Wood, mgr.): Reading, Pa., April 8-13, Plainfield, N. J., 15-20, Orange 22-27.**

MILE WHITE FLAG: Cleveland, O., April 8-13. **MY AUNT BRIDGET** (George Monroe, mgr.): Philadelphia, Pa., April 1-13. **MR. AND MRS. ROBERT WAYNE**: Murphysboro, Ill., April 8-13, East St. Louis 14, Alton 15-20. **MR. AND MRS. ARTHUR LEWIS**: Cincinnati, O., April 8-13. **MAUDIE HILLMAN** (W. G. Snelling, mgr.): Jamestown, N. Y., April 15-20, Titusville, Pa., 22-27. **MARIE JANSEN**: Cheyenne, Wyo., April 10. **MRS. LANGTRY**: Hamilton, Ont., April 11, Boston, Mass., 15-20. **MRS. REJANEK** (Henry E. Abbey, mgr.): Philadelphia, Pa., April 8-13. **MRS. AND MRS. KENDAL** (Daniel Frohman, mgr.): Albany, N. Y., April 9, Trenton, N. J., 10, Easton, Pa., 11, Wilkes-Barre 12, Scranton 13, New York city 15-22. **MANOLA-MASON** (C. F. Atkinson, mgr.): Elmira, N. Y., April 13. **MINNIE SEWARD** (Frederic Seward, mgr.): Auburn, N. Y., April 8-13. **MUSIC SANS GENRE** (Augustus Pitou, mgr.): Brooklyn, N. Y., April 8-10, Philadelphia, Pa., 22-27. **MURKILL'S COMEDIANS**: Altoona, Ill., April 8-13. **MURKIN'S PLAYERS** (D. A. Jones, mgr.): Kansas City, Mo., April 8-13, Chicago, Ill., 15-20. **MURKIN'S EMPEROR** (Davis and Keogh, mgrs.): Boston, Mass., April 8-13. **MRS. POTTER-KYRLE BELLEW** (Myron E. Rice, mgr.): New York city March 25-April 18. **MORA-WILLIAMS**: Hornellsville, N. Y., April 8-13. **N. S. WOOD**: Pittsburgh, Pa., April 8-13, Philadelphia 15-20. **NAT GOODWIN** (George J. Appleton, mgr.): Rochester, N. Y., April 9, 10, Buffalo, 11-13, Cleveland, O., 15-17, Detroit, Mich., 18-20, Columbus, O., 22-24, Indianapolis, Ind., 25-27. **PETE BAKER** (Wilbur Hartlan, mgr.): Kansas City, Mo., April 8-13, Leavenworth, Kan., 14, St. Joseph, Mo., 15-17. **PAT TICKET** (J. M. Ward, mgr.): Detroit, Mich., April 7-15, Bay City 15, East Saginaw 16, Ann Arbor 17, Toledo, O., 18-20, Philadelphia, Pa., 22-27. **PRICE'S BAD BOY**: Montreal, P. O., April 8-13. **POLICE INSPECTOR**: Hoboken, N. J., April 8-10. **ROBERT MANTLER** (Augustus Pitou, mgr.): Philadelphia, Pa., April 1-13. **ROLAND REED** (E. B. Jack, mgr.): Washington, D. C., April 8-13, Philadelphia, Pa., 15-20. **ROONEY COMEDY**: Cheyenne, Wyo., April 12. **ROBERT DOWING**: Findlay, O., April 9, Adrian, Mich., 10, Battle Creek 11, Grand Rapids 12, 13, Muskegon 15, Big Rapids 16, St. Louis 17, East Saginaw 18, Bay City 19, Flint 20, Lansing 22, Port Huron 23, Pontiac 25, Ann Arbor 26, Fostoria, O., 26, Newark 27. **ROSE COGLIANI**: Hamilton, Ont., April 13. **REED COMEDY** (Silver and Cline, mgrs.): Binghamton, N. Y., April 8-13, Scranton, Pa., 15-20. **RICHARD GOLDEN** (Old Jed Prouty; Charles MacGeachy, mgr.): Camden, N. J., April 10, West Chester 11, Wilmington, Del., 12. **RADA** (Hortense Rhéa, mgr.): Fort Wayne, Ind., April 15, Logansport 16, Peru 17. **RICHARD MANSFIELD** (John P. Slocum, mgr.): Washington, D. C., April 8-13. **RUSSELL-PATTON PLAYERS**: Brandon, Vt., April 8-13. **REED DRAMATIC**: West Point, N. Y., April 8-13. **SUE** (A. V. Pearson, prop.): Bridgeport, Conn., April 10, New Haven 11-12, Newark, N. J., 15-20. **SIDE TRACKED** (Jule Walters, mgr.): Louisville, Mo., April 10. **SLI PLUNKETT** (J. C. Lewis): Cincinnati, O., April 8-13. **SADIE RAYMOND**: Taylorsville, O., April 8-13. **SOWING THE WIND** (Charles Frohman, mgr.): Buffalo, N. Y., April 8-13, Woonsocket, R. I., 15, New Britain, Conn., 16, Waterbury 17, Providence, R. I., 18-20, New York city 22-27. **SHIP OF STATE**: Worcester, Mass., April 8-13. **SAWTELLE DRAMATIC**: Holyoke, Mass., April 8-13, Taunton 22-27. **STUART RONSON**: Boston, Mass., April 1-13. **SAUDI MARTIN**: Augusta, Ga., April 10, Savannah 11, Charleston 12, 13, 18, Wilmington, N. C., 15, Raleigh 16, Danville, Va., 17, Norfolk 18, Richmond 19, 20. **SPAN OF LIFE** (William Calder, mgr.): Philadelphia, Pa., April 15-20. **SOL SMITH RUSSELL** (Fred G. Berger, mgr.): Boston, Mass., April 1-13. **SHORE ACRES** (Frank W. Conant, mgr.): St. Paul, Minn., April 7-12, Minneapolis 15-17, Winona 18, La Crosse, Wis., 19, Madison 20, Rockford, Ill., 22, Elkhart, Ind., 23, Grand Rapids, Mich., 24, 25, Kalamazoo 26. **SHAWT NO. 2** (Jacob Litt, mgr.): Toronto, Ont., April 8-13. **SHARPEY'S LYCEUM THEATRE**: Galena, Ill., April 8-13. **SLAVES OF GOLD** (William Penney, mgr.): Rochester, N. Y., April 8-10. **SUPERIOR** (Edwin Warner, bus. mgr.): Burlington, Vt., April 8-13. **SOURA'S BAND** (D. Blakely, mgr.): Logansport, Ind., April 9, Terre Haute 10, Decatur 11, Jacksonville 12, St. Louis, Mo., 13, 14, Evansville, Ind., 15, Louisville, Ky., 16, Nashville, Tenn., 17, Chattanooga 18, Atlanta, Ga., 19, 20, Augusta 22, Macos 23, Montgomery, Ala., 24, Mobile, 25, New Orleans, La., 26-28. **TAVARY OPERA**: Erie, Pa., April 8-10, Bradford 11-18, Rochester, N. Y., 15-17, Albany 18-20. **THIRTY-THREE CENTURY GIRL** (Canary and Lederer, mgra.): Chicago, Ill., April 8-13, Pittsburgh, Pa., 15-20. **THOMAS Q. SHARROCK**: Pittsburgh, Pa., April 8-13, Baltimore, Md., 15-20, Newark, N. J., 21-27. **THE PASSING SHOW** (Cannary and Lederer, mgra.): Milwaukee, Wis., April 8-10. **WILBUR OPERA**: Cleveland, O., April 8-10. **WANG** (D. W. True and Co., mgra.): Richmond, Va., April 8-10. **WHITNEY OPERA CO.** (Rob Roy): Boston, Mass., March 25-indefinite. **MINSTRELS**. **AL. G. FIELD**: Nashua, N. H., April 9, Manchester 10, Portsmouth 11, Skowhegan, Me., 13, Bangor 15, Augusta 16, Bath 17, Portland 18. **CLEVELAND'S**: Richmond, Va., April 12. **GEORGE THATCHER AND CARROLL JOHNSON'S** (Howard Elmore, mgr.): Washington, D. C., April 15-20. **HI HENRY'S**: Canastota, N. Y., April 9, Little Falls 10, Amsterdam 12, Albany 16, Hudson 17, Peekskill 19, Tarrytown 20. **PRIMROSE AND WHIST** (Jos. P. Harris, mgr.): Providence, R. I., April 11-13, Boston, Mass., 15-20. **VERGELAND'S** (T. D. Middaugh, mgr.): Manchester, N. H., April 8-10, Franklin Falls 12, Laconia 13. **FARTY AND BURLESQUE**. **A JOLLY LOT**: Wilkes-Barre, Pa., April 11-13, Mauch Chunk 14. **A JAW CIRCUS**: Philadelphia, Pa., April 8-13. **AMERICAN GAITTY GIRLS**: Albany, N. Y., April 8-13. **BOB FITZSIMMONS**: Paterson, N. J., April 8-10, Hoboken 11-13. **CITY CLUB**: New York city April 8-20. **CAROLE BURLESQUE** (Sam T. Jack, mgr.): Boston, Mass., April 8-13, Lynn 15-17, Worcester 18-20, New York city 22-27. **CITY SPORTS**: Washington, D. C., April 8-13. **FAV FOSTER**: Providence, R. I., April 8-13. **FRANCIS FOLLY**: Brooklyn, N. Y., April 8-13. **GUS HILL'S NOVELTIES** (Gus Hill, mgr.): Milwaukee, Wis., April 8-13. **GEORGE DIXON**: Pittsburgh, Pa., April 8-13. **HOPKINS' TRANS-OCEANICS**: Philadelphia, Pa., April 8-13, Brooklyn, N. Y., 15-20, Rochester 22-27. **IMRO FOX**: Harlem, N. Y., April 8-13. **IRWIN BROTHERS**: Baltimore, Md., April 8-13. **JOHN F. FIELD**: Cincinnati, O., April 8-13, St. Louis, Mo., 14-20. **LADIES CLUE**: Troy, N. Y., April 8-13. **MY UNCLE** (Sam T. Jack, mgr.): Chicago, Ill., April 8-13. **RENTZ-SANTLEY**: New York city April 8-13. **ROSE HILL'S ENGLISH FOLLY**: New York city April 8-20, Montreal, P. Q., 22-27. **RUSSELL BROTHERS**: Newark, N. J., April 8-13. **STRONG'S VAUDEVILLERS**: New York city April 8-13. **SAM T. JACK'S EXTRAVAGANZA**: Worcester, Mass., April 8-13. **SANDOW TROCADERO VAUDEVILLES** (F. Zeigfeld, mgr.): St. Louis, Mo., April 7-13, Chicago, Ill., 14-20, Baltimore, Md., 22-27. **TOWN PASTOR**: Brooklyn, E. D., April 8-13, Philadelphia, Pa., 15-20. **WEIR AND FIELDS**: New York city April 8-13. **MISCELLANEOUS**. **BARNUM AND BAILEY'S CIRCUS**: New York city, March 28-April 27. **BARTHOLOMEW'S EQUUS**: Alexandria, Ind., April 8-10, Elwood 11-13, Frankfort 15-17, Lafayette, Ind., 18-20. **BRISTOL'S** (D. M. E.) EQUUS: John C. Patrick, mgr.): Manchester, Conn., April 12-13. **COVLE'S MUSEUM**: Caution, Minn., April 11, Fort Gibson, 12, Natchez 13. **FONTANA'S MURKY MAKERS** (T. W. Holland, mgr.): Aurora, Mo., April 8-13. **HARRY ROBINSON**: Millwood, Pa., April 12-14, Derry 15-16. **HURMANS** (Edw. L. Bloom, mgr.): New York city April 8-13. **HUNTING'S CIRCUS**: Durham, N. C., April 11, Oxford 12, Burkville 13. **HAROLD A. WILLIAMS** (Shakespearean Recitals): Kansas City, Mo., April 12-16, Mason 18, Brookfield 19, Jacksonville 21, 22, Peoria 23, Ft. Scott, Kans., 25. **J. AUGUSTIN JONES**: Savannah, Ga., April 8-13. **KELLAR** (Dodge McAdow, mgr.): Chicago, Ill., April 8-13, Milwaukee, Wis., 15-17. **PROF. S. T. FORD** (Elocutionist): Spartanburg, S. C., April 11, Greenwood 12, Newberry 13, Greenville 14. **SILVAN A. LEE** (Measmerist): Thomas F. Adkin, mgr.):

Evansville, Ind., April 8-13, Nashville, Tenn., 15-20, Wilmington, Del., 25. **THE FLINTS** (Hypnotist; L. J. Meacham, mgr.): Joliet, Ill., April 8-13, Rockford 15-20, Beloit, Wis., 22-27. **VERMILIO'S SCOTLAND**: Pa., April 8-13. **W. H. HARRIS' CIRCUS**: Spartanburg, S. C., April 11, Greenville 12, Greenwood 13. **WELLS' WONDERLAND**: Jacksonville, Fla., April 12-21.

The National
Favorite,

THE WICKLOW POSTMAN

HERE AND THERE.

I read with much interest Colonel Sinn's communication in last week's *Mirror*, and I am glad to learn that the playing of "The Star-Spangled Banner" is a custom in his Park Theatre. When I recently named the few theatres that continue this practice I did not consider the Brooklyn houses, and it was on that account that Colonel Sinn's theatre was omitted.

I trust that the custom will be taken up again, for surely it is an excellent one, and ought to appeal to our Anglo-maniac managers, if for no other reason than that in the English theatres "God Save the Queen" always closes the performance.

It is a little thing to do, but it is significant, and it sends everybody out of the theatre humoring the national anthem.

As Colonel Sinn asks, "Are we less patriotic than the English?"

Still another Hamlet in the field. Last week Alexander Salvini essayed the role in Philadelphia and pleased that pastoral city with his playing of the prince. (How's that for alliteration?) Among other actors now appearing regularly or occasionally in the same play are James O'Neill, Joseph Haworth, Robert Mantell, Walker Whiteside, and James Young.

An out-of-town paper states that New York has "gone mad" over Réjane. Has anybody else noticed the fact?

About the most artistic lithograph put on the boards this season are those of the D'Arville Opera company. The combination of red and blue is novel and the colors are rich and handsome. Effective lithograph work is of much value to an attraction, but few managers seem to realize the fact, judging from some of the awful specimens now disfiguring the fences.

Will some initiated person kindly explain to me Mrs. Langtry's prerogative to wear a crown. What is she queen of?

The *Spirit of the Times* thinks that E. H. Sothern is particularly fitted for the role of Little Billee. I beg to disagree with the *Spirit*. In the first place, Mr. Sothern is taller by some inches than the character should be, and then he lacks that Jewish cast of countenance which Du Maurier considered essential to a handsome (sic) face. Furthermore, the actor in question has a dignified bearing, a fine intelligence, and a charm of manner that would be utterly out of place in personating the silly and senseless little cad of the play. It is not likely, however, that Mr. Sothern will waste his valuable time and talents in such an insignificant and imbecile role as Little Billee.

The following interesting and characteristic story of a favorite actor was told lately in the *Boston Home Journal*:

One night Barrymore was playing in Pittsburg—think it was—and the next morning one of the papers tore him to shreds. As he joined the company at breakfast there were queer glances passed around, until one, bolder than the rest, said: "Have you seen the this morning, Barry?"

"No—o," said Barrymore, with his rising inflection. "What about it?"

Whereupon the paper was handed him, and he perused it carefully. "Want me to tell you about that?" he asked when he had finished. "Well, this was written by a young man who had his best girl with him. She fell in love with me and he's jealous. That's all."

THE OBSERVER.

THE AMATEURS.

The production of George B. Sims' *The Mother-in-Law* by the Strollers at the Berkeley Lyceum, recently, was witnessed by an audience that filled the theatre to overflowing, and was one of the most commendable efforts of these clever amateurs. The parts were taken by Joseph G. Lamb, John Frederick Cook, John P. Nicholas, Walker Marcus Dennett, Edward Fales, Coward, Duncan B. Harris, Dorothy Donnelly, Josephine Shaw, Charlotte Lambert, George Shippin, Helen Sheffield, Elijah Woodward, and Gertrude Sherman.

The Sheridan Dramatic Club of Torrington, Conn., gave a creditable performance of *The Hidden Hand* at the local opera house on March 18. The cast comprised Julia Carroll, M. J. O'Meara, F. R. Matthews, Edward Kelly, Harry McManus, T. M. Bullock, Moran, J. F. Leahy, W. H. Callen, Frank Mitchell, N. E. Conran, J. Gleeson, P. F. Cummings, W. B. Ingoldsby, J. Glassier, Margaret Hayes, Kate McMahon, Lizzie Mara, and Belle Garner.

The Talma Club, of Providence, R. I., on March 28 appeared at the Talma Theatre in a new play by Albert E. Thomas, entitled *Ve Puritanis*. The piece, which deals with an incident of Plymouth life in 1625, is said to be clever in its characterizations, and offers opportunity for picturesque dressing. The players, who interpreted it cleverly, included Thomas Crosby, Jr., Edith Lilley-Webster, and H. G. Whipple. The play was produced under the supervision of the author and the direction of H. A. Barker.

The Thespian Club of Detroit, Mich., presented *Our Boys* on March 18 at the Windsor Opera House. The cast included Theodore J. Hennes, Edward W. Koll, Henry L. Shumer, Olive M. Kramer, Anna Kaithweis, Leo K. Hennes, Eva Kramer, Joseph A. Schnell, and Herman W. Gehring.

The Waverly Dramatic Circle will perform a military drama in four acts called *The Young Lieutenant* at Central Opera House on April 17. The St. George Cadet Battalion and the Phoenix Quartette will take part in the representation.

An entertainment under the management of Fred Wilson brought out the full strength of the Monté Relief Society, under the direction of their president, Mrs. Sofia Monté-Leobinger, at Terrace Garden on March 29 for charity. The entertainment provided by Mr. Wilson was a cake-walk and jubilee, in which the characters were impersonated by the young men of the Society. The Garden was crowded with the elite of the society, named and their friends. After the performance, which proved a grand success, dancing was enjoyed.

The Hasty Pudding Club of Harvard University will appear at St. James' Hall in this city on April 19 and 20 in a piece called *Prosperina*.

The Travers Dramatic Club, St. Joseph, Mo., recently produced *Lend Me Five Shillings*, *Forget-Me-Not*, and *A Box of Monkeys*. The actors were Charles W. Young, Ed. Fenn, G. B. Arnold, Julius Schroeder, Lee Webster, Nora Graves, Louise Hott, Frank Ramson, Herbert Beardsley, Libbie Lowenstein, Alice Slater, and W. Z. Johnstone.

The Forty-Fourth Street Stock company gave a performance on March 29 in aid of the Bruce Library. Two plays were produced—*His Toad and Uncle's Will*. In the first Leander, Rienzi and Vera de Cordova took part, assisted by Gustavo Lobo. In the second play only the de Cordova family were seen. Both pieces were excellently played. In *Vera de Cordova* the company had a leading lady of great promise and exceptional ability. Alma Frankau sang between the plays and the orchestra was under the direction of Mrs. Deneen. The stage management was in the hands of J. Graham Glee.

LETTERS TO THE EDITOR.

WAYNE PIRATES FORGIVEN.

PROVIDENCE, April 8, 1891.

To the Editor of *The Dramatic Mirror*:

Sir.—In your last week's issue a Mr. Robert Wayne, with rare assurance, printed a plea to the effect that he is a maligned innocent, that the term "pirate" is most cruel and unjust, when applied to his immaculate self, and that he is doing nothing, in presenting certain plays, but what he is authorized to do, and so on. He has, he says, never attempted to use a stolen copy of *A Gilded Fool* and Frederic Bryton fully sanctions his using the play, *Forgiven*, has never notified him of his desire to have him cease using it and he feels justified in continuing to use it until told to quit.

In regard to *A Gilded Fool*, I know nothing. In regard to *Forgiven*, his claim that he is producing it with Mr. Bryton's approval or consent, and that he has never been forbidden to produce it, is about as ornate a misrepresentation as any human being in the possession of his faculties could manufacture. His communication to you was so apparently ingenuous and plaintive, emanating from one who was suffering from the sting of an unjust accusation; so, in line, in fact, with a man trying his level best to "do unto others" etc., after the most conscientious fashion, that you felt called upon to speak quite complimentarily of his seeming honesty of pretence and practice. Fortunately your paper censures, and his special plea has reached the eyes of Mr. Bryton. This is enough to muss him out and place him in the catalogue of paper pirates of the period. If he is not one of these, then the word should be expunged from the dictionary.

Mr. Wayne's manager (not now with him) three years ago was given the right to use *Forgiven* in a certain limited area of territory in the West, for one season only, on payment of royalty. That grant was soon flagrantly violated. After a while the payment of royalty stopped altogether, and Mr. Wayne has ever since been playing the piece, invading States where he knew he had no shadow of right to go, and using the piece whenever and wherever his frolicsome fancy dictated, without paying a red cent and in open and contemptuous defiance of protest and prohibition personally conveyed to him by a member of Mr. Bryton's family. If this does not constitute him a pirate, what on earth could?

Mr. Bryton has suffered long enough from these injustices and he proposes to stand it no longer. Those who had the privilege of playing *Forgiven* had shamefully not lived up to their agreements and at this writing nobody has the right to use the plot but Mr. Bryton himself. He will institute vigorous proceeding in the United States courts, through Messrs. Howe and Humble, against all parties, barring none, to protect his property and will henceforth hold to a strict account anybody producing the play, or, more particularly, any local manager winking at the production of the play under the original or any fictitious title or under any circumstances whatsoever.

JOHN W. HAMILTON,
Manager Frederic Bryton in *Forgiven*.

VAUDEVILLE JOTTINGS.

Johnson, Riano and Bentley sailed recently on the *Paris* to fill engagements abroad. They will open at the Alhambra, London, on April 9 for ten weeks.

Married.

GALBRAITH-KING.—W. L. Galbraith and Rose King, in New York, on March 20.

Died.

BROWN.—On April 1, Thomas Brown, of consumption, aged 23.

BURKHARDT.—Otto Burkhhardt, in Newark, on March 25.

CHASE.—Arthur R. Chase, in New York, on March 26.

CONNELLY.—Mrs. Edward Connelly, in Dublin, Ireland, on March 23.

DOUCET.—Charles Camille Doucet, in Paris, on April 1, aged 43.

FABEL.—Charles Fabel, on March 19, at Meadville, Pa.

HAMILTON.—Robert H. Hamilton, at Dobbs Ferry, N. Y., on March 27, of apoplexy, aged 46.

HOWARD.—Genevieve Howard, in Philadelphia, on March 19, aged 30.

INGERSOLL.—Mrs. M. Evelyn Shaw Ingersoll, wife of William Ingersoll, at Boston, Mass.

INNIS.—Mrs. Fred. N. Innis, in New Orleans.

MILLER.—Cecil Miller, in Elizabeth, N. J., on March 20, of pneumonia, aged 23.

MEIGS.—Samuel H. P. Meigs, in New York, on March 25, aged 64, of heart disease.

PERKINS.—William Perkins, in Columbus, O., on April 1, of pneumonia.

RAYMOND.—William Raymond, at Albany, on April 1, aged 39.

SHANLEY.—Josephine Ellis-Shanley, in Englewood, N. J., on March 20.

SPARKS.—Mrs. M. A. Sparks, in Baltimore.

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The Forty-Fourth Street Stock company gave a performance on March 29 in aid of the Bruce Library. Two plays were produced—*His Toad and Uncle's Will*. In the first Leander, Rienzi and Vera de Cordova took part, assisted by Gustavo Lobo. In the second play only the de Cordova family were seen. Both pieces were excellently played. In *Vera de Cordova* the company had a leading lady of great promise and exceptional ability. Alma Frankau sang between the plays and the orchestra was under the direction of Mrs. Deneen. The stage management was in the hands of J. Graham Glee.

THE NEW YORK DRAMATIC MIRROR.

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HERE AND THERE.

LETTERS TO THE EDITOR.

WAYNE PIRATES FORGIVEN.

PROVIDENCE, April 8, 1891.

To the Editor of *The Dramatic Mirror*:

Sir.—In your last week's issue a Mr. Robert Wayne,

In the

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EUGENE O'ROURKE

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An Irish-American Play,

By MARK PRICE.

PROFESSIONAL CARDS.

IMMENSE SUCCESS OF

BERT COOTE

AS THE NEW BOY.

UNDER THE DIRECTION OF GUSTAVE FROHMAN.

SOME MORE PRESS OPINIONS.

To one who has seen Powers, however, it would seem that Bert Coote is more ideally Archibald Rennick. Powers is a robust actor, the creator of Grimsey, Rats and other tough boy parts, while Coote is of finer strain. The action of the piece and the results indicate that Archibald Rennick, husband, transformed by unavoidable circumstances into Freddie, a schoolboy, was almost effeminate, and, in consequence, timid and shrinking and not at all calculated to hold his own against a coterie of boarding school pine knots; so that Coote fits the part admirably, being endowed by nature and training for it. He is an excellent actor and an intelligent comedian, who, when here with 'Archie' in *Starlight* and with the late Patti Ross in *Miss Dixie*, lacked worthy opportunity; and it is gratifying to find him in a position where his eccentric methods are afforded scope. As Rennick, the pathetic martyr, he is very funny and at every turn keeps the audience in roar of laughter.

The piece, however, is a paradox, and he is in the embodiment of it. It is farce, broadly farce; but, while it is funny, it is also pathetic. The spectacle of the timid misquarerader, mauled and pummeled by the school bully, is enough to melt a heart of stone; but it is even more so in the last act, after Rennick has spent a night with the school bully and has been haled almost to eternity by the other boys. Coote comes in looking as if he had been drawn through a knot-hole, and in that connection does some of his most effective work.

Bert Coote is Archibald Rennick, "the new boy" of the piece; timid, shrinking and always getting into trouble; sacrificing and humiliating himself for the sake of his wife; overflowing with good humor and ready to flirt with the pretty girls in the school, and with quick to grasp the trend of events and read human nature to his own advantage. He is a complex character, but under Mr. Coote's treatment all his qualities are brought out in their strongest lights. Mr. Coote is one of the cleverest of the younger comedians on the stage, and has added to a natural gift for acting a close study of comedy, with the result that his "new boy" is a thoroughly delightful character, not to know whom argues oneself unfortunate.

Bert Coote, who is a Minneapolis favorite, played the new boy, and was a constant source of merriment from his initial entrance until the going down of the curtain. He looks like a youngster, acts like a youngster, and is a youngster until the final scene. He enjoyed the role and made the most of it; in every respect.

Bert Coote, who is a Minneapolis favorite, played the new boy, and was a constant source of merriment from his initial entrance until the going down of the curtain. He looks like a youngster, acts like a youngster, and is a youngster until the final scene. He enjoyed the role and made the most of it; in every respect.

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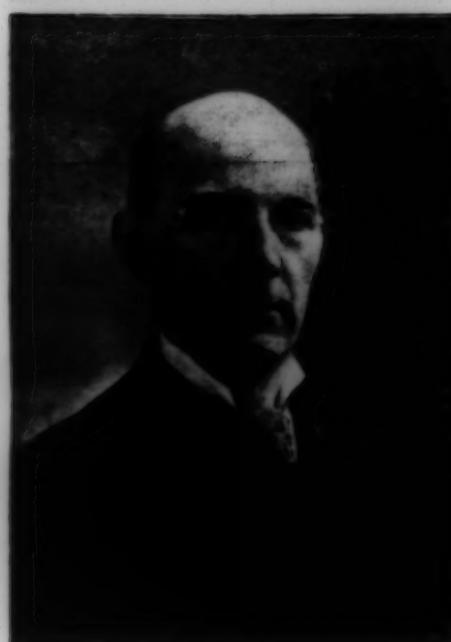
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